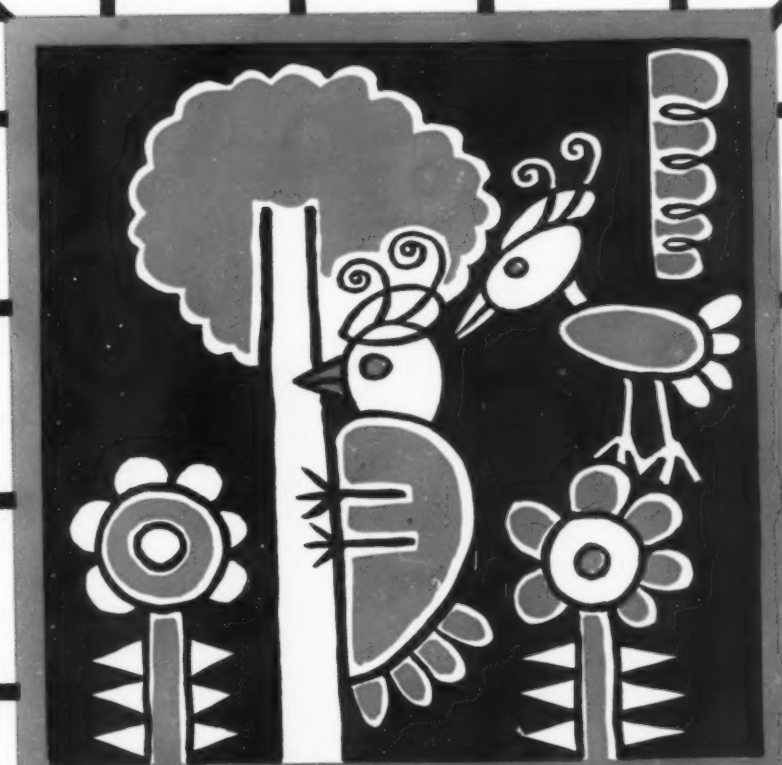


SCHOOL ARTS



PEDRO
LEMONS
EDITOR
STANFORD
CALIFORNIA

VOLUME
48
NUMBER
4
50 CENTS

CHILD ART . . . DECEMBER 1948



COSTUME IDEAS FROM ROBIN HOOD TO GEORGE WASHINGTON

Are you wondering how to make that little blonde girl in the third row look like an ear of corn—or how to make chubby little Johnny into a swashbuckling pirate? Here are the answers to your costuming problems—and all within the budget, thanks to Rit dyes. The idea is to take inexpensive or discarded materials and dye them the right shade for the effect you want. Then, following the detailed instructions given by Agnes Lilley in this Rit booklet, the costume is sure to be successful. You'll find all the little details of authentic costuming in the 31 large 8½-by-11-inch pages of this book. For instance, if you're having trouble with the fit of George Washington's collar, there's a carefully marked diagram for a perfect fit. And for that "something special" for the Indian squaw on page 5, you'll like the suggestion about braiding bright strips of cloth into her hair.

What a satisfaction to you, your pupils, and their parents when the stage is filled with these successful costumes that lend realism to even the most amateur scenes and boost the stage confidence of budding young actors and actresses. And here's something of special interest. Pages 11, 12, and 13 have complete details for a Christmas pageant, including the first and second Wise Man, shepherd, Joseph, and Mary—just in time for your holiday school celebration. And for those international costumes you've been wondering about—just turn to page 17 and see the gay figures marching around the page, all dressed in the costumes of their nations. There are Japanese, Italian, Norwegian and Swedish, Czechoslovakian, Polish, Russian, Dutch, Mexican, French, and Chinese—all in full color. On the following pages are the diagrams and instructions for the costumes, ranging from the Spanish boy's bolero to the Alpine boy's suspenders. From the beautiful to the ridiculous, see the donkey boy on pages 22 and 23, with instructions for everything from the curtain-rod front legs to his wire-frame nose. Next come fruit and vegetable costumes, flowers and birds, king, queen, and Norsemen, followed by hints on stagecraft including lighting, make-up, and a costume collection, with a complete page on the dyeing of costumes.

Send only 13 cents for your copy of **HOW TO MAKE COSTUMES FOR SCHOOL PLAYS AND PAGEANTS** to Secretary, The SCHOOL ARTS Family, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

BRING PAINTINGS TO LIFE FOR YOUR CLASSES

"Shake hands with Mr. Michelangelo"—or "I'd like to have you meet Mr. Vincent Van Gogh" might be the words of Royal Bailey Farnum, author of this 103-page booklet, for he has captured the secret of bringing to life the great artists that have formerly been merely names in your classroom. **LEARNING MORE ABOUT PICTURES** is the title of this newly published booklet, created especially for art appreciation in all of the grades through junior high.

The first step in successful appreciation is to meet the personality behind the picture, and Mr. Farnum doesn't lose a minute in introducing them in a section titled "The Lives of the Painters." Rubens, Whistler, Cézanne, and Rivera become contemporaries in the fellowship of creative painting in this book that is a convenient 6-by-9-inch, perfect "hand size" for quick reference or for reading to the class.

You'll find the three levels—primary, intermediate, and upper level, thoughtfully divided with each section featuring a double page of 30 stamp-size reproductions. Each picture is then taken up in detail, starting with the museum where it can be found, the painter, the time he lived, the school of painting to which it belongs, and the size of the original. With this background the next two or three paragraphs bring the pictures right out of their frames as we meet "The Blue Boy," play with the dimpled "Calmady Children," sail the seas with "The Fog Warning" and listen with delight to "The Song of the Lark."

All of this material is yours, thoughtfully compiled in just the way you want it for your appreciation classes—for only \$1.53 (including the three cents for forwarding your request to Artext Prints, Inc., publishers of the booklet).

Order your copies of **LEARNING MORE ABOUT PICTURES** today by sending \$1.53 for each copy to Secretary, The SCHOOL ARTS Family, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

CREATIVE HANDS BOOK SHOPPING NOTES

GOOD NEWS FOR ART TEACHERS APPLIED ART IS BACK!

Think of it! 398 pages filled to the margins with the kind of ideas you need every day of the school year—every hour of the teaching day. And here's the handy way that author Pedro deLemos has arranged the book. Each year is taken up separately, with the kind of drawing and craft work to be introduced at that age—and in addition to the 8 grammar years, the academic grades are also included. Here are all the ideas you need to teach art successfully—all in one book. Starting with the bright color harmony birds and ending with steamship posters, each page is a progressive step in art education that leads to the happy acquisition of skills. As you turn through the pages you see the skillful way Mr. deLemos leads from simple crayon drawings in the lower grades to the more complicated ones of the high school pupil—and it's all as natural as growing up! Send \$7.00 today for your copy of the newly reprinted **APPLIED ART**, the art teacher's stand-by. The address is Creative Hands Book Shop, 1812 Printers Bldg., Worcester 8, Mass.

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

Perhaps no one is better qualified than **ELISE REID BOYLSTON**, one of **SCHOOL ARTS ADVISORY EDITORS** and Supervisor of Art in Atlanta Elementary Schools, to write **CHILD ART IN THE PRIMARY GRADES** (p. 118). She presents the scientific and humanistic approach to teaching art to youngsters.

Born and raised in the South, her childhood might well be called legendary—for she tells us she had a real old-fashioned mammy who told weird tales of superstition and witchcraft.

Today, an active clubwoman, penwoman (author of books, poems, songs and magazine articles), she still finds time to conduct art workshops for the Atlanta teachers.

Hats off to **MISS BOYLSTON** for the fine work she is doing in the Art Education field!

One of the frequent contributors to your magazine is **MARIA K. GERSTMAN** of Marion, Iowa. She tells you in **GROUP WORK** (p. 120) how to gain class unity and interest in art projects. Austrian born and educated, she left her teaching position and came to the United States when the Nazis began their march through her homeland. In New York she held a prominent position as designer of belts and jewelry.

At Coe College, Iowa, she won her High School Teaching Certificate while assisting in the arts and crafts classes. Now a former art teacher and present homemaker, all her leisure time is devoted to her favorite hobby—design. In the October issue she told a **NEW METHOD FOR APPLIQUÉ DESIGN** and the December 1947 issue brought her **COSTUMES OF AUSTRIA**. In case you overlooked them, get out your copies . . . you'll enjoy reading them.

PACIFIC ARTS ASSOCIATION announces the elected officers for 1948-1949. They are: President: **SIDNEY A. LITTLE**, Dean, School of Architecture and Allied Arts, University of Oregon; Vice-president: **IDA MAY ANDERSON**, Supervisor of Arts, Los Angeles City Schools; Secretary: **RAY FAULKNER**, Executive Head, Art Department, Stanford University; Treasurer: **FRANCES DAYWALT**, Supervisor of Instruction, Los Angeles County Schools; Councilor: **GEORGIA McMILLIAN**, Art Teacher, Sutter Junior High School, Sacramento; Councilor: **LENNOX TIERNEY**, Chairman, Art and Photography, Muir College, Pasadena.

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School Arts, December 1948

1-a

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ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

HERE'S A MAGIC BOX that may at first glance seem to be just a plain chest, but its magic lies in the many decoration possibilities it presents. A new addition to the line of the O.P. Craft Company, Inc., it is constructed of smooth basswood, lock-cornered, a convenient 10½ by 5¼ by 3¼ inches in size and features an attractive small fastener that lies flush with the box to retain the nice lines and proportions. Perfect for handkerchiefs, gloves, candy, and a dozen and one other uses that your imagination will immediately suggest, this box with its wonderful decoration potentialities is the perfect answer to "what shall my next classroom project be?"

FLO-MASTER COLORCRAFT SETS, manufactured by the Cushman & Denison Mfg. Company, open for you and your pupils a new world of decorating possibilities. The Flo-Master Fountbrush, with its interchangeable felt nib points, provides a wide variety of line intensities that fits almost any art need and controls the flow of the fast-drying transparent ink. The particular kit I have on my desk has the Fountbrush, eight colors of ink, two dip pens into which the felt nibs can be inserted like pen points, plus a cleanser that can be used to remove or thin the Flo-Master inks. Compact, easy to use for all ages and levels of ability, these mediums have countless school uses as well as home decorating possibilities. Write for details of these useful kits to David Parke, Cushman & Denison Company, 133 West 23rd St., New York 11, N. Y.

MAKING ALUMINUM TRAYS AND COASTERS is enjoyable and easy when you have the simple instructions in this booklet by the Metal Goods Corporation as your guide. Eleven pages compiled in a convenient size make this a perfect classroom project or home hobby—and the instructions are all yours for only a 3-cent stamp to cover the postage of forwarding your request to the Metal Goods Corporation. Mail your request with a stamp to Items of Interest Editor, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949. Just ask for MAKING ALUMINUM TRAYS AND COASTERS.

MOLD YOURSELF A FOOTBALL TEAM with the new kit of flexible rubber molds plus molding powder and water colors made by the Bersted's Hobby-Craft, Inc., of Monmouth, Illinois. These kits give young sport enthusiasts the opportunity of molding players for trophy case display. Look for these kits in your toy, department, and novelty stores.

(Continued on page 4-a)

School Arts, December 1948

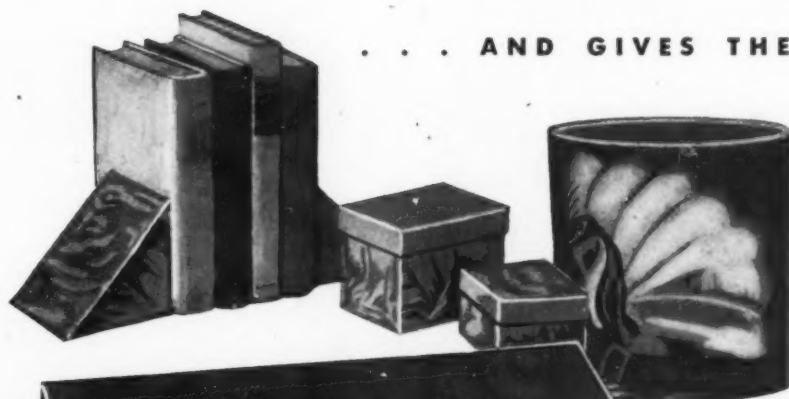


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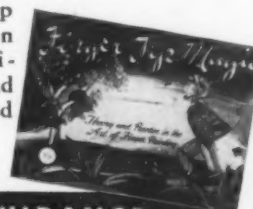
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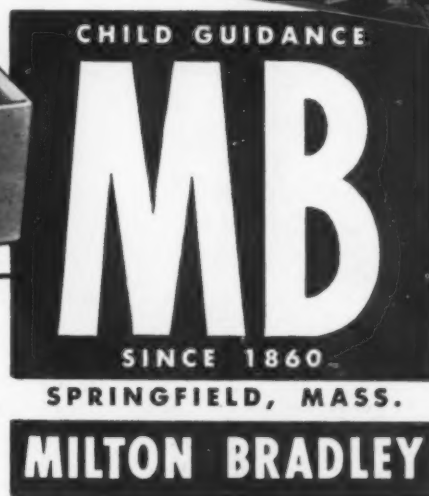


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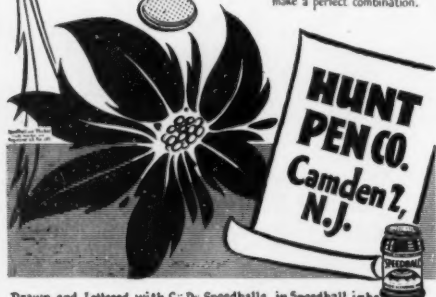
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4-a

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SCHOOL ARTS MAGAZINE 1812 Printers Bldg., Worcester 8, Massachusetts

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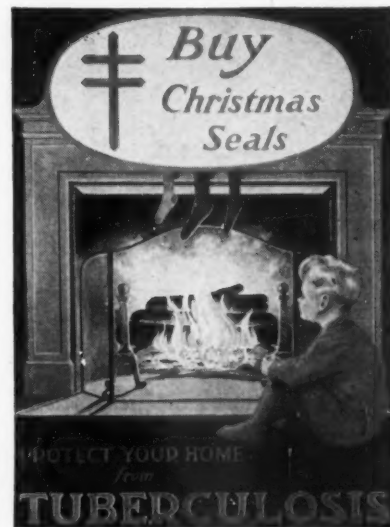
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City..... State.....

(Continued from page 2-a)

BUILDING TODAY, Church, School, Theater is the title of the booklet published by the Akron Art Institute in connection with their exhibit on contemporary architecture. Containing pictures of outstanding public buildings, both completed and in the drawing stage, you'll find this a welcome and useful addition to your reference file. If you would like a copy, send 28 cents (including 3 cents postage) to Items of Interest Editor, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949.



"WE NEED YOUR HELP" says the National Tuberculosis Association—and the little seals you buy in the 42nd annual Seal Sale play an important part in winning the battle against tuberculosis. These attractive examples of applied art not only add to the decorative value of your Christmas package—give you the satisfaction of doing your part toward a worth-while cause—the promotion of health through the conquest of disease. **BUY CHRISTMAS SEALS!**

"ANYONE WHO CAN TRACE A LINE WITH A PENCIL WILL BE ABLE TO PAINT WITH PLASTIC RELIEVO COLORS," say the makers of this unusual medium—and here is a booklet titled **PLASTIC RELIEVO COLORS AND THEIR USES** with twenty pages of illustrated instructions that are almost as helpful as a personal instructor, so simply do they present the patterns, uses, and steps in creating attractive objects for gifts or your own use. In the middle of the book is a listing of materials and accessories as well as their prices—a "one-page store" that enables you to make your choice in your leisure time. Send 28 cents, including forwarding costs, for **PLASTIC RELIEVO COLORS AND THEIR USES** to Items of Interest Editor, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

GREAT MOMENTS IN NAVAL HISTORY CAPTURED IN PAINTING are now on exhibition for you at the Metropolitan Museum of Art. The historic events and personalities included in the exhibition are illustrated by prints, paintings, and models and recall such exciting events as the battles of the U.S.S. "Constitution" ("Old Ironsides"), the "Monitor" and the "Merrimac," and such recent events as the Allied activities in Normandy, scenes from D day, as well as portraits of contemporary naval heroes.


School Arts, December 1948

LET'S MAKE PROJECTS, FROM PENCIL BOXES TO PLAY HOUSES with the 30-page booklet of ideas and instructions published by the Binney & Smith Company. Crayola is the keynote of these "funful" projects for the grades, and the simple diagrams, exact dimensions and clearly pictured completed projects add to the enjoyment of teaching as well as the thrill your pupils receive from their success. The suggested color combinations are a valuable guide and the variety of projects include such timely gift suggestions as desk pads, flower pictures, Christmas angels, lamp shade, twine holder, letter box, wall holder, miniature chest, stenciled curtains, table play house, treasure box, candy box, and a party game—all made with your versatile box of Crayolas as color magic. Send 3 cents for your copy of the Crayola Crafts project booklet to Items of Interest Editor, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

DECAL-CRAFT KIT FREE TO TEACHERS—Here's your chance to obtain absolutely free from the Meyercord Company a DECAL-CRAFT Kit containing enough Decals for the whole class with all materials needed to set up a study project. The purpose is to teach color and design principles—and every child can achieve rich, hand-painted effects with these easy-to-apply Decals. How do you obtain this helpful material? Write on your school stationery, indicating the subject you teach and the number of pupils, and mail your request for the DECAL-CRAFT Kit to Educational Division, the Meyercord Co., 5323 West Lake Street, Chicago 44, Illinois. Tell them you saw the announcement in SCHOOL ARTS.

A NEW TOOL FOR TEACHING is the title of this 28-page booklet published by the Ampro Corporation and containing useful information about the use of audio-visual aids in your classroom. Here are the facts you need to know about your role with these aids, with useful facts about the launching and financing of an audio-visual program. Obtain your copy of A NEW TOOL FOR TEACHING by sending 13 cents (including 3 cents forwarding cost) to Items of Interest Editor, 1812 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

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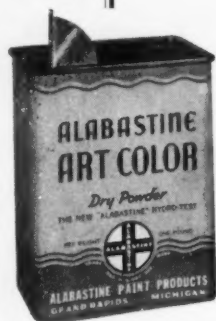
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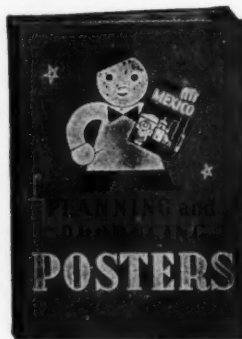
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October 1, 1948

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AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2,
1946

Of THE SCHOOL ARTS MAGAZINE, published monthly
except July and August at Worcester, Massachusetts, for
October 1, 1948

State of Massachusetts, } ss.
County of Worcester,

Before me, a Notary Public in and for the State and county
aforesaid, personally appeared Paul F. Goward, who,
having been duly sworn according to law, deposes and
says that he is the business manager of THE SCHOOL ARTS
MAGAZINE and that the following is, to the best of his
knowledge and belief, a true statement of the ownership,
management (and if a daily, weekly, semiweekly or tri-
weekly newspaper, the circulation), etc., of the aforesaid
publication for the date shown in the above caption,
required by the act of August 24, 1912, as amended by
the acts of March 3, 1933, and July 2, 1946 (section 537,
Postal Laws and Regulations), printed on the reverse of
this form, to wit:

1. That the names and addresses of the publisher, editor,
managing editor, and business managers are:

NAME OF
Publisher, The Davis Press, Inc., Worcester, Mass.
Editor, Pedro deLemos, Stanford, Calif.
Managing Editor, None
Business Manager, Paul F. Goward, Worcester, Mass.

2. That the owner is: (If owned by a corporation, its name
and address must be stated and also immediately there-
under the names and addresses of stockholders owning or
holding one per cent or more of total amount of stock. If
not owned by a corporation, the names and addresses of
the individual owners must be given. If owned by a firm,
company, or other unincorporated concern, its name and
address, as well as those of each individual member, must
be given.)

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3. That the known bondholders, mortgagees, and other
security holders owning or holding 1 per cent or more of
total amount of bonds, mortgages, or other securities are:
(If there are none, so state.) None.

4. That the two paragraphs next above, giving the names
of the owners, stockholders, and security holders, if any,
contain not only the list of stockholders and security
holders as they appear upon the books of the company
but also, in cases where the stockholder or security holder
appears upon the books of the company as trustee or in
any other fiduciary relation, the name of the person or
corporation for whom such trustee is acting is given;
also that the said two paragraphs contain statements
embracing affiant's full knowledge and belief as to the
circumstances and conditions under which stockholders
and security holders who do not appear upon the books of
the company as trustees, hold stock and securities in a
capacity other than that of a bona fide owner; and this
affiant has no reason to believe that any other person,
association, or corporation has any interest direct or in-
direct in the said stock, bonds, or other securities than as
so stated by him.

5. That the average number of copies of each issue of this
publication sold or distributed, through the mails or
otherwise, to paid subscribers during the twelve months
preceding the date shown above is: (This informa-
tion is required from daily, weekly, semiweekly, and
triweekly newspapers only).

PAUL F. GOWARD,
Business Manager

Sworn to and subscribed before me this 27th day of Septem-
ber, 1948

WILLIAM B. JENNISON,
Notary Public

[Seal] (My commission expires August 18, 1955.)

CORRECTION

At the top of page 20 of SCHOOL ARTS
for September there are illustrations of two
excellent examples of early American
stoneware. It was possible to use this
photograph through the courtesy of THE
NEWARK MUSEUM, Newark, N. J., but
through an oversight we neglected to credit
the museum. Our apologies to The Newark
Museum for the oversight and our thanks
for the use of the photograph.

The Editor



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro de Lemos
EDITOR-IN-CHIEF, STANFORD, CALIFORNIA

Esther deLemos Morton
ASSOCIATE EDITOR

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CHILD ART

COVER DESIGN

CHILD ART BIRDS Margo Lyon

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Many communities are promoting physical and mental health through creative activity. Such activities as the woodcraft class at Trenton, New Jersey, help to develop character in children and understanding of Democracy through group activity as well as bring joy and happiness to millions of children



Young students of Mexican parentage demonstrated their inherited skill in design when they made block-printed textiles under direction of Natalie Cole of Los Angeles



Puerto Rico competes with the mainland in educating its children. At the arts and crafts school at Toa Alta three students work with cocoanuts



A young artist of Santurce, Puerto Rico, sketches a sailboat



Left to right: Mrs. Cordelia Murray, Miss Lucille McIntyre, and Miss Rosemary Beymer, Director of Art for Kansas City, Mo., public schools, along with Miss Julia Keeler of Des Moines and Miss Gladys Bate, Wichita summer workshop organizer, examine some of the paper-bag puppets made by the workshop members

WICHITA ART WORKSHOP

MARGARET JENNINGS

Wichita, Kansas



BEING how the teaching of the consultants reacted on the children was the most important contribution of the art workshop," Miss Gladys Bate, Supervisor of Art for the Wichita Public Schools and organizer of the workshop, summarized at its conclusion this past summer in Wichita, Kansas. Devoted entirely to art and conducted with consultants doing actual classroom teaching with children, while the teachers observed, the Wichita summer workshop is believed to be the first of its kind.

"It has been wonderful!" one teacher told her consultant the last day; "Worth every penny of the money I have lost by not working."

And for the supreme compliment, one little boy said, "We've had fun and we've learned lots, too."

Sponsored by the Board of Education, the art workshop was open only to teachers in the Wichita elementary, intermediate, and high schools. Teachers attending received two hours' credit from the University of Wichita for the ten-day session, June 7

through June 18 from eight in the morning until four in the afternoon. To complete the university's requirements for the two hours' credit, the teachers also had to do book reports, be graded on the work done during laboratory periods, and write a term paper which the consultants graded.

"The idea of work didn't bother them at all," Miss Rosemary Beymer, Director of Art for the Kansas City, Missouri, Public Schools and one of the consultants, said in praising the teachers and their enthusiasm, "They did the work because they enjoyed it."

Mrs. Cordelia Murray, assistant to Miss Beymer; Julia Keeler, Des Moines, Iowa, High School art instructor, and Lucille McIntyre, Kansas City Junior High School art instructor, were the other three consultants for the workshop.

"Students were chosen by their teachers and were not the most gifted but, in most cases, just the average to be representative of the first, second, third, fourth, fifth, sixth, seventh, and eighth grades," Miss Bate explained. Ninety-five teachers and 110 children

participated in the workshop. The children were divided into groups: I (first, second and third grade), II (third and fourth), III (fifth grade), and IV (sixth, seventh, and eighth) for classroom demonstrations with the consultants.

Because Wichita's administration has committed itself to self-contained classrooms, probably one-half of the teachers had had no previous art training; the other half were brushing up to gain experience.

"Teachers wanted to observe consultants in actual classroom procedure to see how an experienced leader in art education conducts an art class," Miss Bate answered the question why such an art workshop had been planned.

"Seeing how the consultant meets problems, how she goes about teaching the child, getting her ideas across and the child's ideas out, and getting the group to work together gives the teacher more confidence to work with her students. She sees it work, she sees that she, too, can do it in her classroom."

In all of the classroom demonstrations, the teachers could see how the consultants took a child where he was, where, if he knew nothing about art, he had to experiment to find out what art media can do and what he can do with those art media. That art training is not just to make artists (those who really are, will be) but to help children to see that they have ideas, that they can organize, improve their homes

and living, enjoy creative work, and be better citizens was repeated again and again by the consultants.

"In art, children have so many opportunities for emotional outlet," Miss Bate said, "that it is a part of a child's education."

That teaching which stresses that the purpose of art is an emotion, an awareness and more than a picture in a frame has the approval of parents was expressed by one visiting the exhibit on the last day of the workshop, "I don't care whether my child learns a lot about art, just so he has a deep feeling for things."

Typical of the workshop program was this:

- | | |
|-------------|---|
| 8.00 | Auditorium: Planning Bulletin Board Displays
Textile Painting |
| 9.00-10.30 | Classroom Demonstrations with Children |
| 10.30-11.30 | Evaluation of the Lesson |
| 11.30- | Lunch (Cafeteria) |
| 1.00- 4.00 | Creative Painting with Transparent or Tempera Color with the Consultants in the Four Different Classrooms
Finishing Projects
Reading in the Library |

The auditorium session was just for the teachers and was conducted by the consultants. Promptly at nine this session came to an end, the teachers went to the four classrooms to observe the consultants teach and



Second- and third-grade children paint in classroom demonstrations conducted by Miss Rosemary Beymer



Children in Miss Lucille McIntyre's fifth-grade classroom demonstration work with clay and paint a mural

the children who had been playing outside on the steps and around the memorial pond on the school lawns came in and took their places.

THE first classroom demonstration we visited was conducted by Miss Beymer for teachers of second- and third-grade children (these children had just finished their first and second years in school). Low kindergarten tables and chairs were arranged informally about the room. Two children sat at a table. Some of the paintings were on the wall, finished and yet to be finished. These included water colors and crayons. There were clay figures on a table. Workshop members sat all around the room, close enough to see and to hear the procedure but far enough away to be inconspicuous. The teachers took no part in the discussions or demonstrations the consultants conducted with the children.

To get her class started, Miss Beymer engaged the children in a discussion about the uses for their paintings.

"I'm going to use mine to wrap my daddy's Father's Day gift," more than one answered her question. (Father's Day was the next Sunday.)

From these finished paintings, she turned the children's attention to the paintings which were hanging on the front wall. These were yet to be finished. Before each child went to his painting, Miss Beymer asked him what he was going to do next. To get other ideas, she called upon the other children to

suggest what they thought this little boy should put in his picture. When it was settled, the child went to his drawing, hanging low enough on the wall so he could work on it while standing, or sitting in his little chair.

On one conveniently located table, each child got his paint and brush. When he wished to use another color, he returned that bottle to the table and took another color. If another child was using the color he wanted, he chose another.

In her discussions, Miss Beymer brought out the children's experiences, observations, by asking questions, by making statements to which they could agree or disagree. Sometimes she asked them to form with their hands the shape of something they were going to paint. As when one child said he was going to put a tree in his picture next, she asked,

"What kind of tree?"

"A pine tree."

"Fine, how does a pine tree look, children?"

And the intent little tots all held their hands up with thumbs together and index fingers peaked to shape a pine tree.

All of the paintings here showed the child's love of bright colors and how he enjoys drawing and painting things he has seen and done, like a ride on a train; a trip to his grandfather's farm, etc.

Their designs were especially interesting and varied, no two were alike as Miss Bate pointed out, holding up one to show how Miss Beymer had had

them fold and refold their sheets in about sixteen squares as a guide for the design they were going to repeat.

WHAT art means to the child and does for the child is the important thing to remember," Miss Beymer expressed as her opinion. "The parent can help a lot by asking the child to tell about the drawing rather than stating, 'Oh, it's a cat, isn't it?' when perhaps it is not a cat. Just as one little girl here described her painting as a 'firecracker sky'—let them tell about it." To Miss Keeler, the consultant from Des Moines, Iowa, the Wichita summer art workshop was another opportunity to give a presentation of a way of teaching from which all children can gain, adapted from her own experiences and from the book, "The Natural Way to Draw," by K. Nicolaides. Her presentation is based on the principle that the hand will do anything that the mind and eye tell it to do. Example: a typist doesn't watch her hands when she types; a motorist doesn't watch his hands and feet when he drives.

In her classroom demonstrations, she concentrated on contour drawing, which she felt was of first importance for children of this age (sixth, seventh, and eighth grades). Subjects included their classmates, large pitchers of simple form, large flowers, and striped draperies with folds.

"Learn how to see so you can draw anything in front of you or from imagination," Miss Keeler said is her theory. "It is of utmost importance to give the students the experience of drawing each other and most necessary for them to learn to draw spherical objects."

"I think animals are excellent to use for models for the children to draw," Miss Keeler stated, adding that she urges the children to go home and draw their pets, too.

Nine lessons were brought out in Mrs. Cordelia Murray's classroom demonstrations. They were: (1) experience with COLOR; (2) experience with MIXING COLOR; (3) experience with REPEATING; (4) experience with LIGHT AND DARK; (5) experience with CRAYON; (6) experience with WATER COLOR; (7) experience with TEMPERA; (8) experience with CLAY; (9) experience with ACTUAL OBJECTS.

"At our first classroom demonstration," Mrs. Murray reviewed, "I had the children look about the room to see what they would like to do because so often art is to no purpose. I believe that the children should have a reason for doing. As the children looked about their room to see what should be done, they all agreed that it needed color. They decided that it would be better if the green panels above the blackboard had color. (Continued on page 8-a)



In Miss Julia Keeler's classroom demonstrations sixth-, seventh-, and eighth-grade children used their classmates for models, as well as large flowers and still-life subjects



TEACHER EVALUATION OF CHILD ART

MIRIAM R. HOLLWAY
Midland City, Michigan



ANY classroom teachers of elementary grades who have not had a great deal of experience with the art work of children have a very real problem of evaluation.

The first and most important requirement is that the teacher must always consider the work as *child* art. This entails an approach that is uninhibited by adult concepts and standards; the teacher must shed her sophistication and prepare herself mentally and emotionally to enjoy the work as far as possible from a child's point of view. The second requirement for the teacher is that she must consider children's work as *art* and not as an amusing distortion of adult representation.

The things that a child enjoys in any art form are not so far removed from those that are enjoyed by adults. The difference is one of imagination and connotation. For example, a Mickey Mouse cartoon may be enjoyed by adults because of the extravagant presentation of humorous satire. A child enjoys it because of the fantasy of an animal character engaged in human activities, exaggerated to the ridiculous. In popular works of art such as Millet's "Feeding Her Birds," an adult appreciates the sentimental connotation, and the child, because he is able to identify himself with the group of children and gain a vicari-

ous feeling of warmth and protection in the attitude of the mother.

In child art work the teacher should look for those elements that went into the making of it that most concretely reflect the imaginative approach of the child to the problem. If the subject has been the drawing of "A Man on a Bicycle," the picture should tell us in some unmistakable way how the child felt about the scene, the man, and the character of the event. In judging the pictures of a classroom group, the teacher will be able to distinguish between them by how far the child went with the subject, and how much of himself he put into his work.

The child who is content to merely draw a man on a bicycle, fill it in with color, add a line for sky and another for grass is the child whose imagination is lying fallow. However well it may be drawn, it lacks that essential factor of *self* that separates the prosaic from the uncommon.

The average child will add to it some aspects of a personal interpretation, the road, trees, houses, the kind of man, the elements that make it a part of his own life experience.

The superior child will have these things in his picture, but also some added personality that is unique with the individual. The man will be gay, or

worried, or laden with a preposterous array of fishing tackle. The scene will be imbued with a sense of impending disaster from an approaching storm; other figures will run after the cyclist or wave gayly from the sidelines. Those added factors will give the interpretation of *particular* meaning that derives directly from the perception, imagination, and observation of the child.

Profusion of detail is not to be construed as an infallible criterion for evaluation, for there must be selection and discrimination in any outstanding work of art. Strength of color, used with balance and harmony, is a factor of equal importance to the whole effectiveness of the work.

Another element of which the teacher should be aware and look for in children's work is the strong sense of rhythmic pattern and movement that makes some renditions fairly vibrate with action. Small children do not achieve this by deliberate plan, but through a natural sense of design that prompts them to establish rhythmic pattern by use of repeated forms, lines, and colors. Older children may con-

sciously use devices for pattern, even though they cannot explain it. Quite often the use of a black outline around forms serves this purpose.

WITH young children the limitations of the paper area may cause overloading and crowding, or the use of the primitive solution of transposing part of the action into the sky. Until children reach a level of maturity in which they can plan far enough ahead to avoid such instances, the teacher will have to follow where the child leads, and judge his efforts in the light of his own answer to the problem. No adult has the right to reject the child's concept simply because it contradicts adult standards.

Judging pictures and other art products is very much like evaluating creative writing. The stereotyped compositions that are mere statements of fact do not fulfill the requirements for creativeness in expression with words, nor do they in art. Uniformity, copybook style, is the antithesis of individual presentation of ideas.





CHILD ART IN THE PRIMARY GRADES

ELISE REID BOYLSTON
Atlanta, Georgia

AS THE White Queen said to Alice in Wonderland, "It takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run twice as fast"—so it is with the teacher of art. Her responsibility is great, for children hold within their innermost selves a vast amount of imaginative material waiting to be freed. We marvel at the beauty of their thoughts, potentialities of imagination, and sensitivity to balance and design.

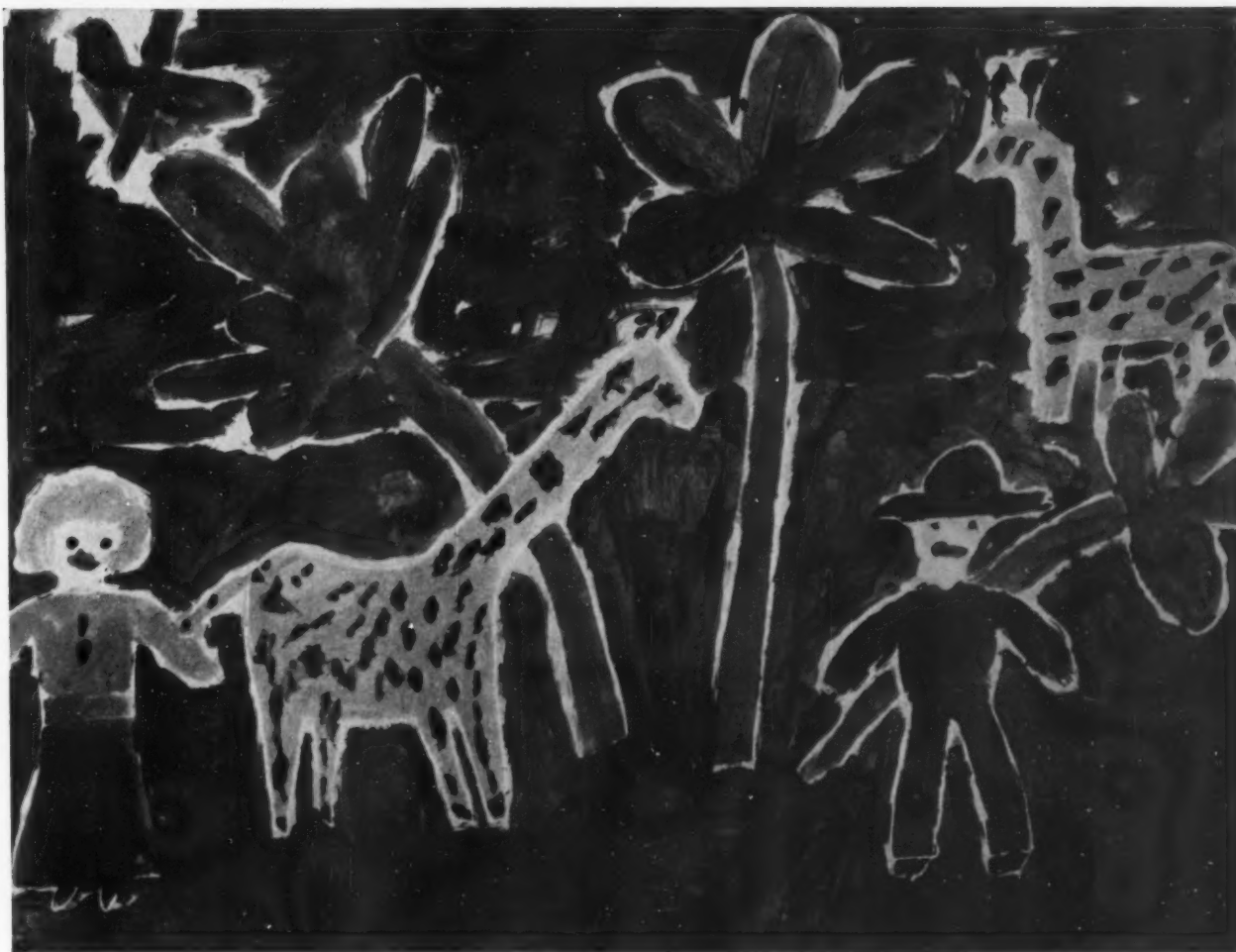
When left to create freely as they wish, they combine exotic hues, and bring forth imaginative flowers with a touch that makes their drawings pleasing and naïve. The daubs and splashes and related ideas with which they fill space, simply because they are loath to stop painting, are charming; and the abandon with which they sweep the brush across the paper renders their pictures delightfully decorative and rhythmic.

Child art is neither exact representation nor copying. It is original expression—the result of something conceived in the mind of the child, and expressed in his own individual way. It is a precious thing; and the teacher must foster this method of working, encourage

observation, and stimulate imagination till it spills over into creative and original expression.

Young children in the manipulative stage like to play with color for the mere sensation of joy it brings. They like to see what crayons will do. When this novelty has somewhat dimmed, they express more realistically as they wish to recreate some things that are in their minds. They are alive to the wonders of life around them, and bursting with ideas which they are anxious to express. Like primitive peoples, their thoughts are close to nature—the sun, the rain, flowers. They love animals, birds, people—things familiar to them. As they reach beyond their immediate environment, marvels of science capture their interest—speed, machinery, transportation. Then there are circus parades, fairies, birthday parties, monkeys and organ-grinders, pets, stories, trips—things of interest to child life and thrilling to them all. No teacher should be at a loss to find material which she may use as a springboard to creative expression.

But the desire to draw and the confidence to create must be instilled by inducing a generous flow of ideas; so a talking period before the lesson will help to stimulate thinking. Then the inevitable house and



tree and flower will be forgotten in the rush of exciting ideas that will beg for expression.

Art educators today seem to have somewhat conflicting ideas as to how the child should be taught. Some believe in absolute freedom—that even the manipulation of tools and getting acquainted with them be learned by actual experience only. Others feel that a limited amount of help is advisable. Certain it is that the child should be left free to choose, to experiment, to evaluate, to think for himself. He must be encouraged, meanwhile, and guided so subtly that his personality is enriched and his capacity for emotional enjoyment is assured. He must learn to observe and to appreciate the beauty that is all around him. He must grow from day to day.

To promote experimentation and acquire control over materials, the child should have access to a wide variety of media. He should express as he feels. He should draw as easily as he talks. Above all, he should derive joy and satisfaction from so doing. Initiative and originality should be encouraged; self-confidence instilled through praise of his efforts; and mental, emotional, and spiritual growth should be the goal.

In order to develop the big muscles, large free work is encouraged. However, individual tastes differ, and some have a preference for small objects and much detail. They like to use certain colors and combinations as well as methods of expression that are peculiarly their own. These personal traits reflect their inner selves; and it is necessary that the child be

allowed to express freely without the ideas and standards of others being imposed upon him.

Sometimes, in interpreting vivid experiences, the child concentrates so deeply that something of himself enters the picture, and it seems to come alive. Its quality is elusive, but is easily recognized when it happens. Then we have something that is akin to genius.

In evaluating the work of the primary grades, the teacher should look for variety of ideas and ease of expression, rather than artistic merit. She should try to understand the message that the child has attempted to convey. Every drawing has a meaning—a very definite meaning, to the person who has created it.

EVEN in the first grade, art principles can be introduced very simply, and in a way that the children can understand them. They like to know why their drawings are thought worth while. It gives them a feeling of security; therefore, in class discussion after a lesson, attention may be called to certain qualities achieved—filling the space pleasingly, using contrast and repetition of color, showing action and adventure, and having rhythm, vigorous execution, good color combinations, and balance and design.

Creative expression is the natural heritage of the young child. It is necessary to his development as a well-rounded individual. It satisfies an inner longing to produce—to share one's thoughts and dreams with others, and to bring again into being the happier experiences of life.

TEXTILES



A wall hanging designed by the author which offers excellent possibilities for group work. The framework could be done by one student, the tree by another, and the birds by others

GROUP WORK

MARIA K. GERSTMAN, Marion, Iowa

FOR several reasons group work should have a prominent place in art education. One is that we do better if we are interested. Group work holds competitive interest and interest in the other's achievement as well as topical interest. One's own task, therefore, takes on greater significance.

Another reason is the importance of success. The size of a project is in direct proportion to the feeling of satisfaction produced by its successful execution. Naturally, several students working together on a planned project can do more than a single one.

A third reason for the importance of group work is the mutual appreciation it creates between fellow students and the proper evaluation gained for one's own work.

To make group work a success this author has found it profitable to subdivide the task into three steps:

1. Selection of the project
2. Orientation about the project
3. Materialization of the project

The first—selection—is done by the teacher in consideration of the students' interests and abilities. He has to know the limitations of his students—for instance, that children under thirteen cannot be expected to do three-dimensional designing, or that beginners will not actually fill a provided space with the design—it usually floats somewhere in the center—unless so directed.

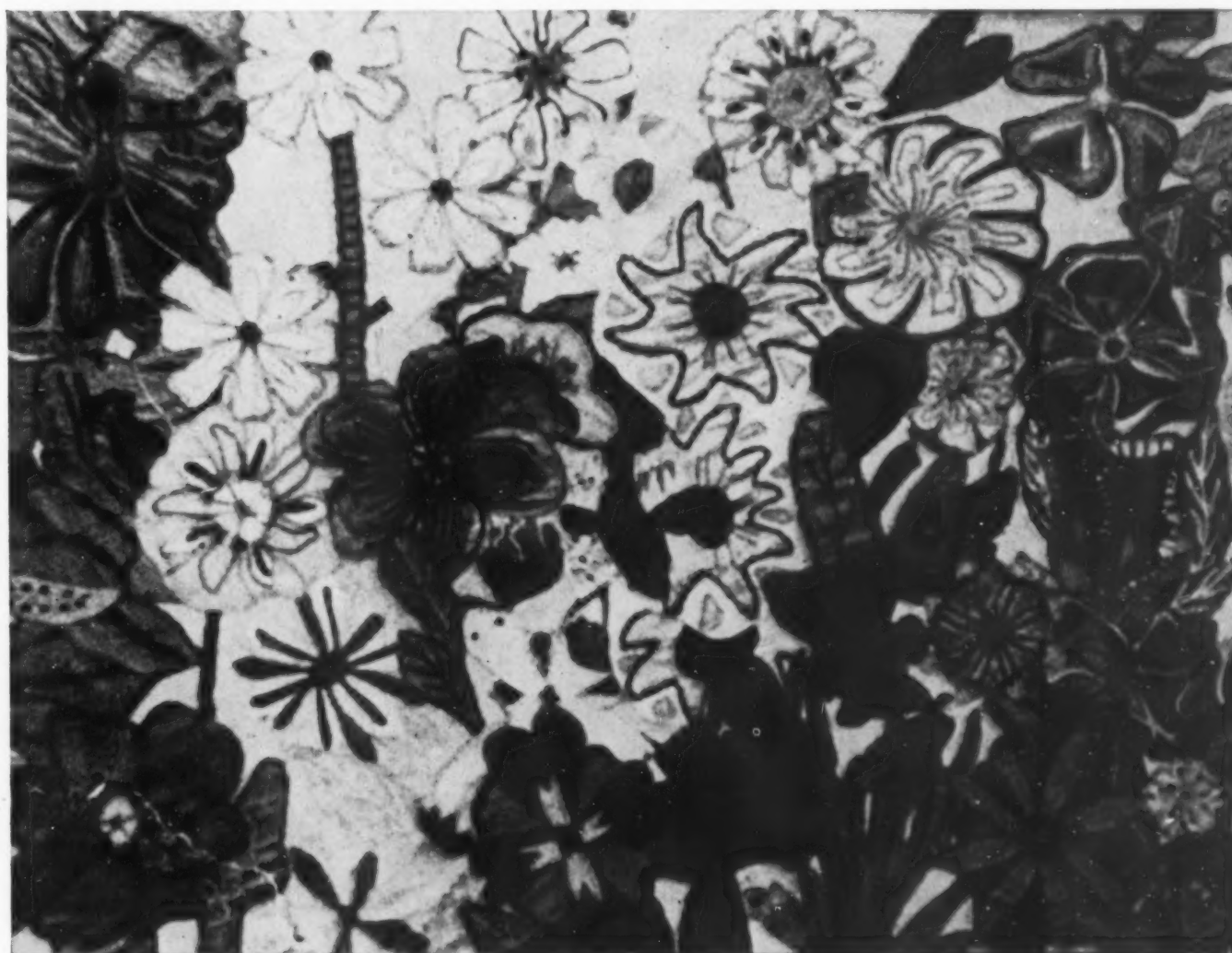
Also, the teacher should confine himself to topics that naturally lend themselves to a subdivision in units—for instance, a frosted glass window could be divided into panes, each student being asked to design the frost flowers of one pane. Another project might be a circus parade, each student being asked to design one figure in the parade.

It is of importance that the teacher should present such a project in a way that kindles the students' imagination. That means that he should not, for instance, tell the students what the frost flowers should look like but rather create the atmosphere for the setting. He might tell his students, "It is bitter cold outside. We sit in the living room where it is warm and we look out of the window. Only we can't see the outside—the glass is frosted. The moisture in the room condenses on the icy pane and, freezing, draws together tiny crystals to form a beautiful design that resembles strange plants and flowers." (For the reason of uniformity only one type of design should be suggested; it may be varied at some other time with stars or imaginative castles.) "It looks as if the frost outside had painted the window and had used a delicate brush for this purpose. Yet the composition of the design is great in spite of details. Any questions?"

This is where the second step follows—the orientation about the project. It is a discussion between student and teacher for the purpose of gathering information on general regulations—proportions, atmosphere. For instance, in "Circus Parade" the discussion should disclose knowledge on proportions

of animals to each other, to man, to child. It should tell about the general trend of colors, that colors should be such as to catch the eye—simple and strong. All this information will bring unity to the project as a whole.

THE third step is materialization of the project and this should be done by the student alone, the teacher confining himself to the recreating of atmosphere where the memory gives out. A teacher who thinks he must give some kind of illustration of design may do so only if, after completion, he destroys the suggestive image at once (by erasing it from the blackboard or by tearing up the paper on which it was drawn). It is this author's opinion that such demonstrations are unnecessary if atmosphere has been created vividly and that it is dangerous to step into the imagination of another who should be free to do as he chooses. The student should feel after completion of his work that the teacher has not done more than lead him into the wonderland of art and what has been created is the result of his own power of imagination and the imagination of his fellow students.



Flower Garden—a wall hanging by a group of thirteen-year-olds. Each student designed one of the flowers and made it of colored lining material fastened and embroidered with colored silks. Three of the group then arranged these flowers on an all-blue, hand-woven background





WE LOOKED, AND FOUND FAIRY FLOWERS

TONI CHERPES

Dimondale, Michigan

MY FIRST-GRADE children were started on their big adventure called "school," with the emphasis on "look," "look and see," and "look and learn." Because they liked their room they kept bringing a procession of lovely bouquets for our window shelf. I decided it was not enough to look at the lovely bouquets, but that we should also look at the individual flowers. I removed one flower at a time and called the children's attention to its particular characteristics. We talked about the petals—one row, many rows. We also talked about the general shape, whether it was round, oval, bell shape, or tulip shape. I held the individual flowers in different positions, and called attention to the difference in appearance when a round flower was viewed full on, and sideways (foreshortening to us). We extended the work from flowers to the leaves and called attention to the many shapes. We drew the flowers and leaves on manila paper, individually at first, always emphasizing the largeness of the work. I wanted the children to feel they could draw large things. Into the work crept the odd colors that little children will use. We decided that these could be "pretend" flowers, and, of course, when we pretend, we can use any color or shape that we want. Someone suggested that we had found the fairies' flowers, and from there on we emphasized designs in the flowers themselves, good color combinations, and variation in leaves. We outgrew the manila paper in two days, so I gave the children large 18- by 24-inch pieces of wrapping paper. With the increased size they were able to use their imaginations to the full, and add a great deal to their designs.

In making the "fairy flower panels," as we called them, I emphasized:

Shapes of flowers—round, oval, bell, tulip

Shapes of leaves—long, narrow, round, oval with pointed tip, smooth edges, sawtooth edges, two colors in a leaf

Arrangement of leaves on stems—alternating, in pairs

Strength of stems—enough for the size of the flower (thin stems would not hold up heavy flowers)

Largeness of flowers and leaves, with stems only incidental

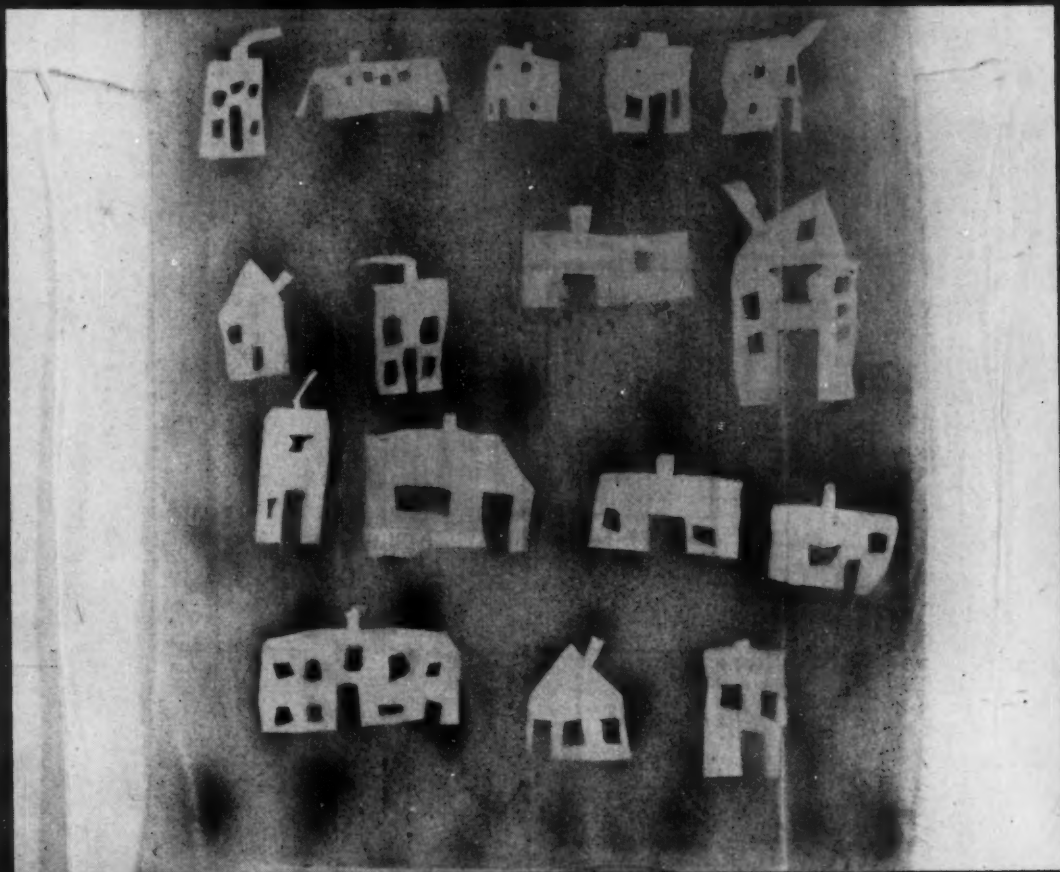
For good design the shapes fill the space, and touch the edges in three places

Distribution and balance of colors

Balance of large areas so the design would not be top heavy

After the designs were made on wrapping paper they were criticized by the group. They were then transferred to cloth of the same size and ironed to set the color.

I feel that much was gained by the work, and that the principles of good design were planted in this work. I am sure that the children look at the bouquets on the shelf with more thought than they did before the work was undertaken.





TEXTILES IN THE KINDERGARTEN

KATHRYN SQUIER, Sioux City, Iowa

A NEW motivation in our work in art was developed in the senior kindergarten through the mediums of oilcloth, in different colors, crayons, and unbleached muslin.

The children had been studying "The Home Unit" and decided to make a street of homes. They first prepared the background to be used of unbleached muslin 36 inches wide and 3 yards long. This was placed on a table of like dimensions. The individual child cut his idea of a house from a bright-colored piece of oilcloth he liked best, oilcloth size 5 by 8 inches. The children arranged and pasted their houses on the unbleached muslin to form a street.

After the houses were finished the children cut oilcloth flowers of different colors using tops of milk bottles for their patterns. The tulips were free-cutting. They pasted the flowers on either side of the house.

Since we could not get the oilcloth or mending tissue tape in colors of our choice, we followed the kindergarten principle of using crayons—or the material at hand. We decorated the edge of material to form a frame for our wall hanging. Several children made the decorations for the frame, using different colored crayons.

After the wall hanging was finished it was hung on the wall for display for parents, as well as children and teachers, to enjoy.

Another wall hanging the children seemed to enjoy making was our powder-paint spatter on cloth we made with a spray. Each child used paper about 5 by 8 inches to cut creative houses. The children arranged and fastened their paper houses with pins on the unbleached muslin. This muslin was 36 inches wide

and 1½ yards long. It was fastened to the blackboard, oblong style, low enough for the child to reach. The children then were ready to spray their houses. We mixed powder paint and water for our spray—be sure not to have it too thick—any washable ink may be used instead of powder paint.

Each child used the spray around the edge of his paper house. When all the houses were sprayed, each child removed the paper houses and pins. This left a white house on a black background. The children were surprised to find so many houses on one piece of cloth.

Our Halloween activities introduced a favorite jingle for the season. We first dramatized "Five Little Jack-O'-Lanterns," then we cut five paper jack-o'-lanterns and placed them in a row on a panel of sheeting. This was used for room decoration at Halloween time.

Usually one day a week we devote our activity period to creative expression in picture drawing and painting. During group discussion the children have an opportunity to relate their picture story.

ONE day two children chose to paint on large pieces of sheeting. These were fastened to the easels. Before our picture discussion started we were all seated on the floor when one little tot spoke up and said, "Oh, see, Abbie, has made 'The Three Billy Goats' story.'"

We then looked at Bennie's picture and they immediately named it "The Family."

"Yes," said Bennie, "Mother, Father, and Baby."

The children enjoy this motivation in art and I believe it a valuable means in creative expression of their own ideas.

THE TRUE STORY OF THE BALATON

A popular legend translated from Hungarian and illustrated by

ZOLTAN I. POHARNOK

IN THE Eastern part of Europe there is a fine, big lake called Balaton.

When driving around on the shores, on a particular spot one finds small stones much like goats' hoofs and only a few people know their real origin. Those living near the lake won't tell it, for they do not want to be laughed at by passing visitors, so they rather keep it to themselves, as if it were a secret forgotten long ago. When I was living there for many months and was no more ranked among the holiday-makers, a brave old fisherman invited me to visit his hut and while mending his worn net, told me the centuries-old story that follows. Now, of course, there are grownups who would laugh at me but who cares about them? On the other hand, there are people like myself who—with passing years—grow old but still, the only place we feel at home is the world of children, because we are really children ourselves, only in a larger edition. Thus, we and our fellow citizens, I mean those who belong to the same world called carelessly "children's land" perfectly know each other and we do know what is true and real.

In all earnestness, therefore, I tell you the fascinating story of the Lake Balaton, including the goat hoofs and the echo. When you find people who will refuse to believe it, you shall know at least where you stand, for those people are grownups for good, and cannot share our precious knowledge.

Many centuries ago, there was a Princess on the hills of Tihany, which is a village on the Lake Balaton's shore. This Princess was very beautiful, indeed. She was herding a flock of goats that were all snow-white and had horns made of pure gold. The Princess was living somewhere beyond the village but no man ever knew exactly where, for she was seen only on the hill and she never spoke to anybody. She always kept on singing. Her voice was the most beautiful ever heard, ringing over all the lake and it rung clear day after day, from sunrise to sunset. No, those living in the village, neither their fathers nor their grandfathers, could say when she came there first. Now and again—there were people who wanted to ask her questions or just talk to her, and she would just turn away and continue to sing. Thus, everybody gave up the hope of ever talking to her or becoming acquainted with her. It would be natural that the peasants would hate her for such an unfriendly behaviour because people around there are rather kind-hearted and hospitable, always ready for a friendly chat. Still, nobody blamed her because the whole country enjoyed her heavenly voice and also the fine songs she sang.

So she lived her lonely life and while her goats were grazing and jumping from one rock to another, she kept on singing to herself. She seemed to enjoy her loneliness and the population of the village went about their work, ploughing the land or catching fish.

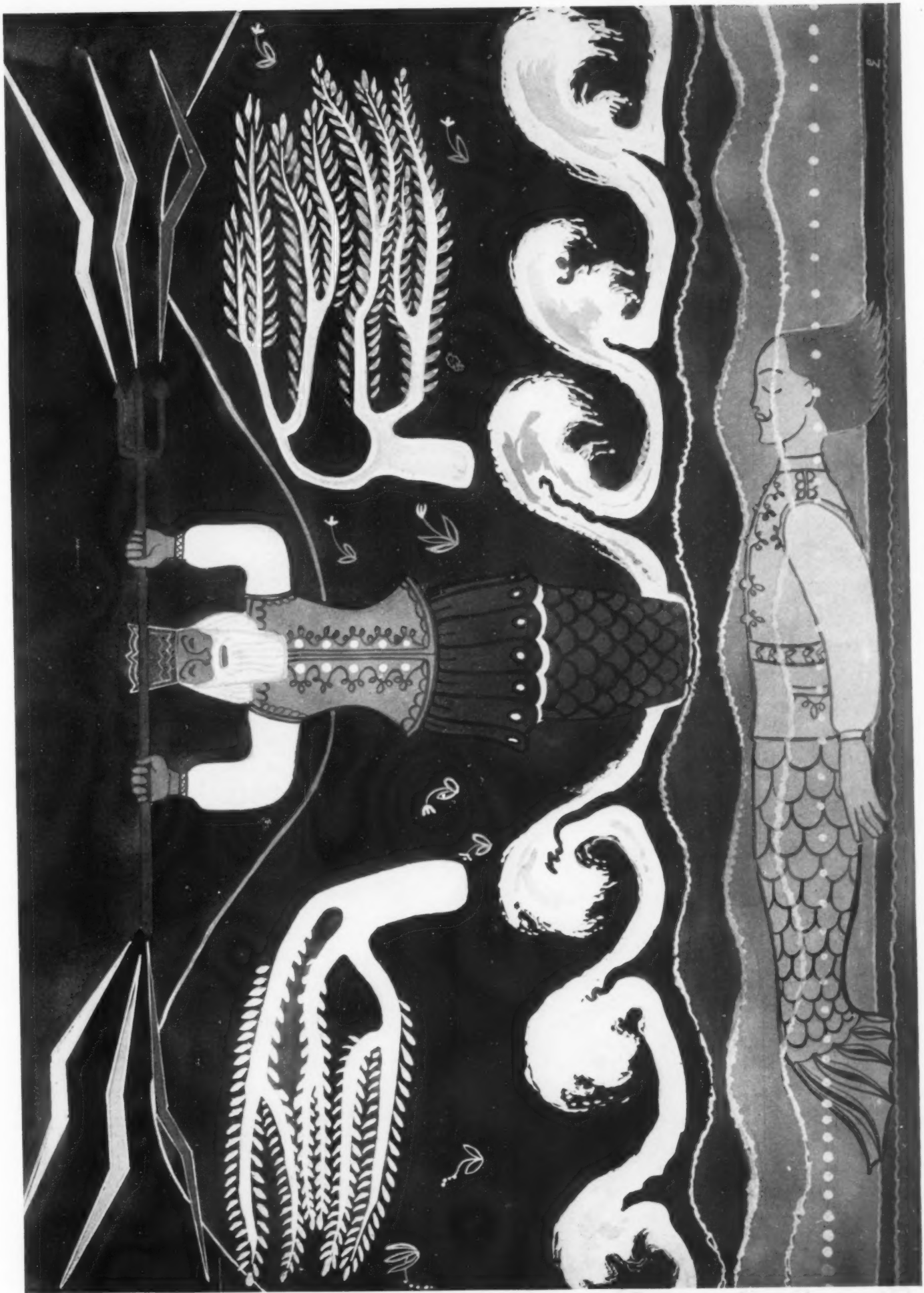
During the day the Princess sat atop the hill and, with extreme delicateness, covered the surface of the waters with her lacelike song. The water was calm and smooth, and her voice penetrated the lake thoroughly. Now in the deepness of the water there was a hidden castle, belonging to the King of the Balaton, known also as the Water-King. He was living there with his only son and with their court. It must have been a wonderful palace; the curtains—woven of water roses, water lilies, and of other greeneries of delicate design—protected it from searching eyes.

One day the Water-Prince, being at a consultation with his aging father, heard the enchanting voice but did not say a word of having heard it. Instead, he listened to it as often as he could. Day after day he grew more and more fascinated by the wonderful voice and decided to learn from whence it came. He felt his way behind the curtains and arrived at a reedy section of the water quite close to the shore, on the very border of their kingdom. The lake was shallow there and so he became frightened. Swiftly, he returned to his secure home. But his peace of mind was lost. No sleep induced him to forget the enchanting songs.

A FEW days after his first attempt, he made up his mind to find the source of those songs, whatever it might cost him. He swam to the reeds again and by sunset he grew accustomed to the thin layer of the water. Then he broke surface. It was just at the right time for the Princess was walking homeward. His heart beat in his throat and with trembling voice he greeted her, "Oh, most beautiful Princess of the Earth, please tell me who you are and let me thank you for the heavenly pleasure your voice gives me."

But the Princess did not even look at him. Quietly she went her way and continued to sing. As the Water-Prince could not move on land, there was nothing left for him to do but return home and wait for a better chance to speak to her. The next day came. The Prince swam out again to the reeds and now he managed to be there earlier. He arose from the water and when he saw the Princess approach, he turned his face toward her and said, "Honor to your Father, Princess, tell me his name and the place where he lives; I must go to see him because your voice has robbed my heart."

(Continued on page 127)



Emerging from the lake, the King, he emerged with terrific force and called for a fearful thunderstorm.



During the day the princess sat atop the hill, facing the glasslike surface of the lake, and with extreme delicateness she covered the surface of the waters with her lacelike song.

"Oh, most beautiful Princess of the Earth, please tell me who you are and let me thank you for the heavenly pleasure your voice daily gives to me."



"Dear daughter of my fellow King on Earth, my son is mortally ill. Be so good as to allow me to draw some milk from one of your goats, as this is the only remedy which can save the Prince's life."

The princess lost her voice and stopped singing; finally she hid in a small cave which she was never capable of leaving.



The goats lost their heads and in terror they all ran into the angrily foaming waves.

(Continued from page 126)

BUT the Princess did not even look at him. Quietly she went her way and continued to sing. With sinking heart, now, the Water-Prince returned home and closed himself in his rooms. No sleep came to ease his aching heart. It seemed to him an eternity till the sun stole through the green deepness.

Now he decided to put an end to his sufferings. In the early afternoon he swam again to his place among the reeds and when the Princess came by, he loudly greeted her, saying, "Princess, I am the Prince of these waters and have fallen greatly in love with you. Be my wife and I shall share our kingdom with you."

He could say no more because the Princess, without as much as a look at him, walked on her way, singing to herself as she always had done before.

The unhappy Prince returned home, stole into the deepest of his rooms where no sunshine could penetrate. He did not touch food, nor could he sleep, and none of his bodyguards dared come near him. They anxiously watched him as they saw that something must be very wrong with their master. Curious fishes lolled by, questioning each other with their large eyes about the unusual silence and received no answer.

Next day one of the bodyguards asked for audience with the Water-King and when admitted, told about the happenings down in their apartment. The King was much puzzled and wanted to go down at once to see his son, but soon thought otherwise. He called in all his white-bearded scientists who lived at different quarters of his greatly extended kingdom, in order to ask their advice as to the Prince's trouble. When they arrived they descended one by one to the Prince's rooms and watched him through the curtains. There he was, lying on his golden sand couch, with eyes half-open, seemingly not to care about anything in the world. Their wisdom met with a problem they could not solve. They never saw such a case before. Ashamed and alarmed, they reported their failure to the King and asked to be excused. They advised him to call in the world-famous physician of the King of the Oceans, who certainly would know how to deal with such a problem.

The King thereupon called in his swiftest messenger, a white sea gull, and gave the orders to fly over to the King of the Ocean with his written request.

It was late in the night when the respectable old doctor arrived and he asked at once to be led to the Prince. When there, he pulled the dense curtain aside and, after a glance, went up to the King. This is what he said, "Your son is very ill indeed. There is but one remedy for his illness. You must acquire a jarful of milk drawn from goats that have golden horns. Do this, and do it quickly, otherwise your son will be lost forever."

HAVING spoken, he withdrew and returned to his faraway home. Early next morning the King took a fine jar from the shelf and himself swam ashore.

Coming to the surface, his joy was great to see grazing goats with golden horns. At once he called the Princess, saying, "Dear daughter of my fellow king of the Earth, my only son is mortally ill; be so good as to allow me to draw some milk from one of your many goats, as this is the only remedy which can save the Prince's life."

But the Princess returned the jar and, continuing to sing, turned away and called her goats to the other slope of the hill where the King could not follow them. When the King spoke louder to her, repeating his request, she sang still louder in order not to hear his words.

Well, the King thought he must try to find goats with golden horns on the other shore of his Kingdom. Crossing the water, one of the guards informed him that there were no such goats anywhere in the world except where he already saw them. Hearing this, the King at once returned to see the Princess again and when he begged her for the milk to cure his son, she refused it by one gesture. Then the King thought that perhaps he should offer some fine present to the Princess and at once he decided to go back to his palace to fetch the long pearl necklace, made of the finest pearls. When he reached the entrance, the chief of the guards received him with the news that the Prince's heart had ceased to beat and that he died a few minutes before.

The King's sorrow was even deeper than his kingdom but also he became very angry with the heartless, singing Princess and he decided to revenge his only son's death. He shot up to the surface, emerging from the lake with terrific force and called for a terrible thunderstorm. At once a swift and strong wind blew, ink-dark clouds gathered on the sky, and in the infernal darkness the lightning shot through, striking everything.

NOW the Princess became frightened as never before. She did not know where to hide or how to gather her goats. They, also, lost their heads and in their terror they all ran into the angrily foaming waves and were lost. The Princess stopped singing and finally hid in a small cave from which she has never been able to depart. Her punishment is that whenever people come there, she must repeat their words three times in sequence. Today this is called the "Tihany Echo."

As for the goats, they all perished but their golden horns became sand. Their hoofs are still washed ashore to this very day at Tihany, the village on the Lake Balaton.

Now, that is the story the old fisherman told me. I must honestly tell you that it is really true for I have seen those stonified hoofs myself, when I was playing in the golden sand with my children and more than once we heard the Princess answer us (or call it "echo" if you prefer) and, just in case you do not believe me, you may go and see for yourself.

GOOD NEIGHBOR STUDY



Ancient paintings of red goats upon the rocks from the Iberian peninsula



A nine-year-old pupil's torn paper animals from a third-grade elementary school in Rome

CHILD ART AS COMPARED WITH PRIMITIVE AND FOLK ART

PAOLO TOSCHI
University of Rome, Italy

FOR the comparison of ethnology and folklore to child art, we find that the subject has long since attracted the attention of famous specialized scholars. For example, Dussard says,

"Now that modern sociology has shed light upon the origin and true character of the artistic manifestations of the primitive peoples, we may confront the art parallel with the ingenious art of children."

And a German folklorist, Conrad Hamm, tries to define the characteristics of popular art in the following way,

"The independence of the original image from perspective and from the proportions of the design are fundamentally characteristic of popular art. This art does not aspire to deceive with a play of realistic forms but reduces itself to pure intuition of the 'content.' It

lends itself first to interpretation and contemplation. Not a realistic loyalty to nature but, rather, the interpretation of the subject is essential."

Lastly, a French paleontologist and psychologist, C. H. Luquet, defines as "Intellectual Realism" this particular form of artistic expression and explains it in this way,

"An image is realistic for an adult when it reproduces *that which his eye sees of it*, for the primitive person when it interprets or translates *that which his mind knows it*." And he goes on to observe, "These methods of translating the forms of real objects can be found in too numerous examples and occur in too many varied regions and epochs for their agreement or similarity to relate to or contribute to the case."

Going from theoretic discussions to observation of specific examples, we find that in the spiritual world



A bison from a rock painting at Altamira, Spain



A wood carving by a shepherd of Abruzzio, Italy

of children and the expressions of primitive and country folk animals occupy the first place—and so it is not at all surprising that animals frequently appear in their respective artistic productions. Compare the famous pictures of the caverns of Altamira or others of the Iberian peninsula with the torn paper work of a third-grade pupil as shown in the illustration. Then compare these with the sculptured wooden box made by a shepherd of Abruzzio, Italy.

The lyric syntheticism or the emblematic representation of the main subject succeeds in reproducing the individual animals with extreme simplicity—a bison, some oxen, some goats in a pasture, and a dog that chases a rabbit. A synthetic version also seems to permit a possibility of showing animals in motion that cannot be obtained with a realistic representation.

By concentrating our attention on the scene by the shepherd of Abruzzio, we see another of the char-

acteristics outlined by children's art—that of exaggeration. Here the length of the ears of the rabbit in flight is beyond normal and helps to add to the feeling of fear and of speed; in contrast to this, accentuated sharpness of the snout and ears of the dog pictured in pursuit.

Now compare a rendition of a man on horseback by primitive men with the same subject in folk art. Observe that while the horse is drawn in profile, the rider is represented either in full face or at least three-quarter view; usually there is no sign of reins.

The human figure seems to lend itself best for the comparison between the three forms of expression: infantile, primitive, and folkloric.

IT HAS been observed that the arms and legs are often attached directly to the head, so that the entire torso is abolished. Each of us who has stopped



A primitive wood carving from Madagascar shows a rider with head and body in full front view



An example of Italian folk art shows a rider in same position with leg in profile but head and shoulders facing front



Petroglyphs from North America and the Bahamas, a female figure of Italian folk art, and studs from medieval French belts all show the figure without torso, which is also prevalent in children's first figure drawing

to watch the drawings that boys enjoy making with a piece of chalk or carbon on a wall or sidewalk remembers very well those large faces that support themselves on two long, slender legs, and from which sprout, in a more or less horizontal fashion, two rigid arms. It is more difficult to find a facsimile of these in primitive art: but look at these two petroglyphs from North America and from the islands of the Bahamas, and compare them with the studs from medieval belts and with the wood carving of Italian folk art. In each case, one can see a human figure without torso, composed only of the face which is supported upon the legs.

In landscape, one of the most interesting styles to encounter is the one that Luquet calls "rabattement" and which consists of representing in horizontal vision a part of the landscape which is actually in a vertical position, but which could not be seen simultaneously by means offered by perspective: for example, a long row of trees that rises in face of another row. Compare some designs of landscape and scenes done by primitive tribes with some done by children.

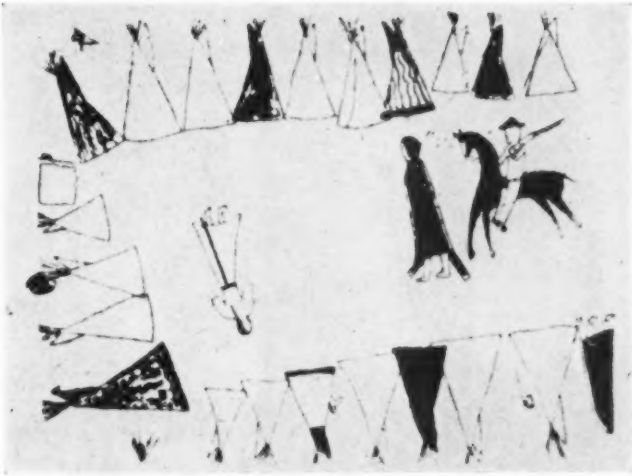
It is easy to understand that within the short scope of an article it is possible to emphasize but few examples and comparisons, so we have tried to choose from among the most significant.

ONE word, however, must be said in regard to the characteristics which accompany all these manifestations of artistic activity. The greatest living Italian philosopher (whose name furthermore is known all over the world, especially for that which relates to esthetic problems), Benedetto Croce, examining the question in comparisons of popular poetry, but arriving at conclusions that are valid also for figurative art, identified these characteristics with the psychological *tone* of ingenuity and simplicity which is as common among the uneducated masses as it is among primitive peoples and children. Though we agree with this philosophy, we must assert that this fact is not limited to the sphere, that is in the true and actual field of artistic expression. We believe to have shown also with only the few examples that we have been able to produce that there exists an elementary, primitive way of figurative art that reveals itself with unmistakable characteristics.

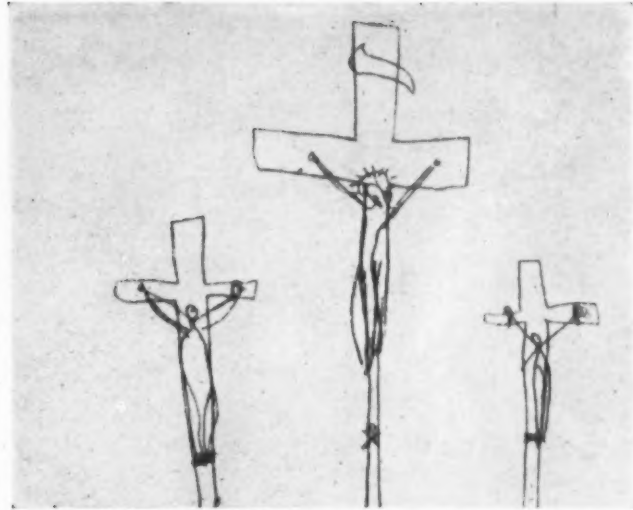
Such characteristics appear in full evidence especially in infantile art, where the immediateness of the emotions, the sincerity of the visions, the simplicity of the means of expression, disclose themselves in all their entirety and their force.

So, children, whom we ordinarily approach with the prosopopoeia of the learned, can teach us something, thus leading us to the discovery of the first root of art.





An example of rabattement in American Indian drawing



Example of lyrical syntheticism in the work of an eight-year-old Roman child



Repetition in graphic narration. A tempera painting by a 3B student of Regina Teigen of Sioux Falls, South Dakota



A fight between tribes is depicted in the ancient art of the Bushmen. Example of repetition in a graphic narration. Right: A seven-year-old pupil of Rome records his version of the Italo-Abyssinian war



WE ALL VISITED MEXICO

MAVIS BRIDGEWATER

Pittsburgh, Pennsylvania

MEXICO was just what we had expected—from the moment we first crossed the International Bridge at Laredo, experienced the excitement of seeing our first burro and of counting the various types of building construction according to climate and altitude along the Pan American Highway, until we joined the group of the International School of Art at Mexico City. And afterwards, with the group to Cuernavaca and Taxco, south to Oaxaca, north to Guadalajara—each new experience was a vivid confirmation of the beauty, the color which we had experienced vicariously through travel books and pamphlets. Ixtaccihuatl lay dreaming in her proper place. Paracutin performed ominously. Spectators threw hats into the bull ring. Vendors sold their pink liquids. It was the "picturesque Mexico" of half a hundred books of nostalgic reminiscences.

Yes, Mexico was just what we had learned to expect—but nothing had prepared us for the hospitality of its people, for their industriousness, for their aspiration and growth toward modernization and for the sense of artistic creativeness which is not merely

visible in the handcrafts, the sensitively decorated ceramics, the amusing toys, but seems almost to be a part of the air, a medium in which the people live.

It was this new experience, this recognition that here is a people of whom we know at best only the exterior but who are so much more than picturesque, which I attempted to bring back to my classroom.

Naturally, the touring art teacher returns from Mexico laden with *preciositos* which give rise in her classes not to copies but to parallel expression inspired by the art objects. Thus, a tin mask from Taxco, a wooden one from Uruapan, and a jadeite head in a pin resulted in a series of mâché and salvage-material masks from an eighth grade; again, not copies but fresh interpretations of human features, inspired by appreciation of the designs derived from the same motif and from the sincere use of materials in their Mexican counterparts. Similarly, a pseudo-antique fragment of a stone idol, serving as a paperweight on my desk, led to an exploration of the possibilities of clay to produce other fantastic figures which were equally endowed with superhuman attributes by their young creators.

But the climactic activity, arising primarily as an enrichment of an eighth-grade social studies unit, was a puppet show which, more than any of the other art expressions, brought the children a knowledge of and sympathy with the creators of the pieces they had admired. From the creation of the marionettes and their clothing, the sets and the properties came a genuine knowledge not merely of the appearances of things but of the reasons for things, their uses, their sources, their similarity to and differences from our familiar objects. From the operation of the marionettes, or rather say, from companionship with them, the children developed a sense of responsibility for and friendship with not the marionettes themselves but with the people whom they represented, all our friends to the south.

The initial search for a script led to the decision that to have one suitable we must write our own. Books were brought from the school library, ordered from the central library, and parcelled out to about twenty members of the class for synopsis and analysis of possibilities. Some were rejected for technical reasons, some for lack of incident suitable for marionettes. But, meanwhile, each child unconsciously gathered factual material and attitudes from the purposeful reading of the wealth of sympathetic books about Mexico written especially for children. Time was spent in the art class for this selection. Then, as

the search was narrowed to three books, the actual production was started, scale for our auditorium decided, and standardized parts produced for hip and shoulder blocks, rough-cut legs and arms—this in a relatively formal classroom with fixed desks, but fully equipped with thirty-five movable children, three coping saws, and an assortment of scout knives and razor blades.

The choice eventually fell to "The Least One" by Ruth Sawyer, a charming story of a boy and his pet, a story which happens in Mexico but is a story of all the little boys everywhere who have a pet, lose it, and find it again. The book was outlined, with especial attention being paid to scene divisions, combinations, and cuts to preserve continuity while yet adapting it to marionette requirements. To fill in this rough outline, all suitable dialogue was copied from the book and a ditto copy prepared for each child. These were turned over to the English class where additional dialogue was written to fill in gaps created by the deletion of narration and description and to produce a smoothly running, complete script.

THE list of nine characters was divided among nine responsible chairmen for whom almost the entire class whittled and sanded until the parts were ready for painting and assembly. Meanwhile, heads were

(Continued on page 10-a)





A Mexican folk dance and the piñata

MEXICAN FIESTA

HELEN A. BROWN

Geneva, New York

THE fourth grades had been studying Mexico. There are five different groups in the four schools of our small city system. We wanted to have them all together to pool their knowledge and feelings about this important country. And so we hit upon the idea of a fiesta—not a particular fiesta as might really have been held in Mexico, but a symbolic sort of thing—a gala celebration to get the feeling of a Mexican holiday and mirror fourth-grade interpretations of Mexican culture and customs.

All groups were to meet at the gymnasium of one of the centrally-located schools. The art classes were to provide the atmosphere; the music and physical education classes, the entertainment; the arithmetic, English, and social studies classes, the informational and operational content.

On the designated afternoon, the children gathered at the school in colorful, homemade costumes, or "touches" of costume—a paper serape, or sombrero, or brilliant scarf.

At first they wandered about the gayly decorated gym, admiring the handiwork which each class had displayed in booths of its own making. One group had made pottery, another—papier-mâché birds, and another, raffia baskets and mats. Wooden trays, a picture map, and a model of a Mexican village were also on display. We were fortunate in having a Mexican Craft shop in town which loaned us an exhibit of real Mexican handwork.

First on the program was a dance, the "Chiapanecas," by one grade in costume. Another group gave a

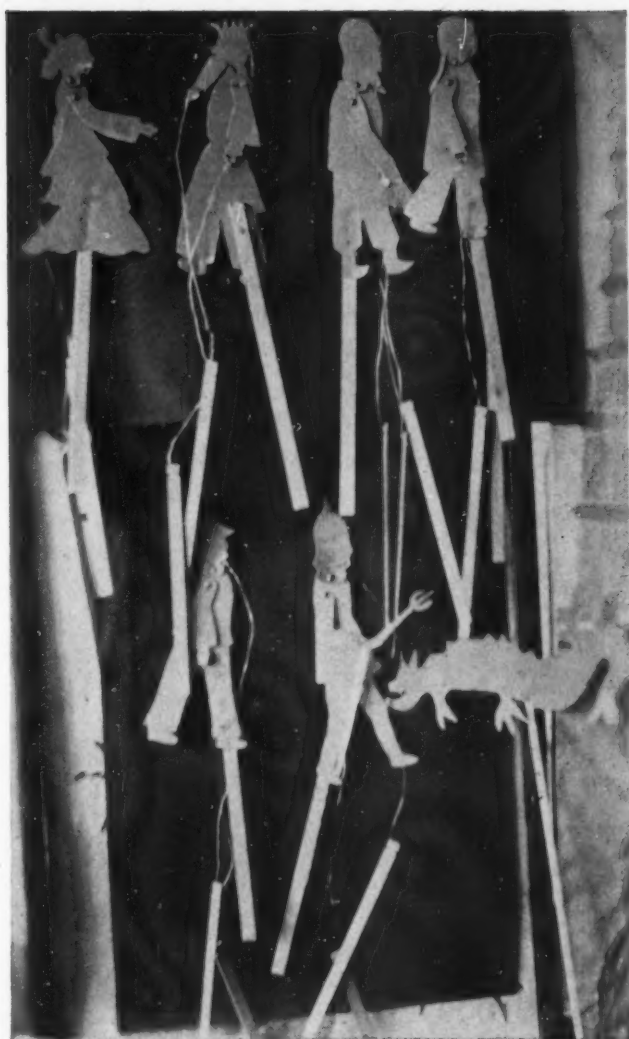
potato puppet show which they had planned, written, and prepared about a romantic Mexican theme.

Highlighting the afternoon was a bullfight—an eloquent performance prepared by some of the boys with the help of the physical education teacher. "Picadors" in full regalia heralded the arrival of the "matador" and the "bull" (really two boys clothed in burlap with a paper-bag head). The defeated animal was dragged from the scene after a heroic battle which sent the audience into gales of laughter.

The music teacher had taught all the fourth grades a group of Mexican songs and here they had the opportunity to sing them together.

No festival would be complete without a "piñata," (Christmas or no Christmas) the children had decided. So each class had designed and constructed one filled with candy. They were weird, imaginative things, ranging from pigs to old ladies. We strung them from the ceiling in all corners of the room. In true Mexican fashion, a blindfolded boy with a baseball bat swung at the wiggling piñata until it fell and broke open amid scrambling classmates. In such a manner was the fiesta concluded.

WE ALL felt that the whole program was a fitting climax to an interesting study. The children had been inspired to do a great deal of "extra" research into the customs, costumes, and crafts of this country. They had a good share in planning the event and came away with a feeling of friendly understanding toward this neighboring people. The program had crossed all subject-matter borders and proven the interdependence of all units of study.



A CHINESE PROGRAM

MYRTLE E. SELL

Art Supervisor, Albert Lea, Minnesota

AN EXTENSIVE study of China, integrating all school subjects, was carried out by the sixth grade with Achsa Kvam as teacher and Myrtle E. Sell, Art Supervisor of Albert Lea, Minnesota.

The program was planned so as to allow a six-week study period and interest of the audience or parents was considered as well as that of the students.

For supplementary material other than their textbooks, students used the school and public library and strived for as much variety as possible.

Working under committees and leaders, every member of the class participated in the preparation and presentation of this Chinese program.

Phases of art activity and learning covered observation and portrayal of the characteristics of the Chinese people. Costume study and means of representing them, types and contrast of homes, architecture, and industries were illustrated with slides.

They constructed a stage and made shadow puppets as those used by the Chinese, taking particular note that the Chinese were the first producers of shadow puppets. Typical arts as jade work, porcelains, and the art of lacquer work also made good study subjects.

Many design principles were involved in preparing this unit. These included proportion, composition, balance, unity, spacing, variety, and dominance.

The final program included the integration of music, English and speaking, a round-table discussion, and a shadow play with typical Chinese legends. In all, geography, history, reading, language, spelling, writing, music, and arithmetic all played an important role in this comprehensive program.



DRAWING AND PAINTING



Ann reads the ballots while Bronwen tallies. She counts them by fives and both seem happy that number one is winning



PICTURE OF THE WEEK

HELEN BRIGGS ABERNATHY

Evanston, Illinois

EVERY little child likes to paint and draw pictures. Few will become great artists, but each and every one has the potentiality for a deep appreciation of the artistry about him, and an understanding of its appeal. It provides an outlet for pent-up emotion, and enables him to express, with form and color, feelings and thoughts which he may not even realize he has. Names given to these pictures frequently reveal a delicacy and maturity of feeling startling to the casual observer. Often this tremendous drive is absent and the child draws simply for fun. That the child enjoys doing it is enough, for happy is the child, and happy the adult, who can fill his leisure

time with healthy, satisfying activity. Out of this innate love of wielding the paintbrush and crayon grew our project "The Picture of the Week."

At the end of the week when the pictures are finished to the satisfaction of each small artist, they are hung about the room and a number placed under each one. A child is appointed chairman, and leads the discussion of the pictures. This honor entails one obligation—the chairman must find something good to say about each picture. The good points, and also ways in which improvement could have been made, are carefully brought out. Ballots are then passed and each child writes the number of the picture he thinks best on the ballot. The ballots are collected and counted. The picture receiving the greatest number

of votes is mounted and displayed as "Picture of the Week."

The teacher then chooses another picture, explaining why she chose it. Sometimes it is chosen because of a particular part which has been especially well done. Sometimes it is chosen because the artist has shown a great deal of improvement in use of materials or in planning. This picture is mounted and displayed as "Honorable Mention."

Each child keeps his pictures in a folder and at the end of the month chooses the picture which in his judgment, and in that of the teacher, is his best work. This one he keeps in his folder. The others he may take home.

Throughout the year an art vocabulary is built by the children. Some of the words are those they hear people use, and some are words they find in their reading.

In June all the "Pictures of the Week" and all the "Honorable Mentions" are placed on exhibit. Any child who has had two or three "Pictures of the Week" may exhibit as many pictures as he wishes in a one-man show. Each child chooses from his folder the picture he likes best, mounts it, and hangs it in the exhibit.

The parents are invited to come to school to see the exhibit, and during the afternoon listen to a program arranged by the small artists, in which they tell how their pictures were chosen, present their art vocabulary, and explain each word. Any child who wishes to use a diagram which he has made to illustrate the word he is explaining. Each one then shows his own picture or pictures, and tells what he has named it.

The children learned to appreciate the work of others, as well as their opinions, and developed a number of abilities.



Diana has found a word to add to the art vocabulary. It is in-between colors



OIL PAINTING AND CHILD ART

LENORE MARTIN GRUBERT
Flushing, New York

OIL painting is seldom associated with the creative work of a six-year-old. More often than not it is considered an adult medium far removed from child art. And it is little wonder that this is the case when certain factors of its use are considered, namely: the expense of working materials, the time and patience usually required to acquaint a young child with this means of expression, and the supervision necessary to control working conditions.

Adding these three factors into one lump sum creates an obstacle so formidable that most art teachers would hesitate, and rightly so, before introducing oil painting to a sizable group of youngsters. Since most public school art is conducted in fairly large classes, it would seem that oil painting has little chance of becoming a popular medium. But in those instances where the obstacle creates only a minor problem, there is no reason to exclude oil painting from the experience of even so young a child as a six-year-old. This is especially true when and if a child has come in contact with others painting in oil and his normal curiosity demands that he, too, experiment. In other words, it is not the age, but factors involved in its use which stipulates whether or not a very young child has the experience of using oil paint.

Take the case of Michael Conrad, six years and four months old, whose interest in oil painting was highly accelerated by watching his father enjoy a hobby of oil painting. For many months Michael asked to paint with oils but he was denied them because it was felt he was too young. One day he raised such a fuss that he was finally given the medium and, to the surprise of his parents, it was evident that Michael had much to say in oils and the feeling to say it.

The results were so interesting that Michael Conrad's paintings were recently shown at the Norlyst Art Gallery, 59 West 55th Street, New York City. The works were not for sale but shown as an example of what spirited children may well do if they are given the opportunity. With this point in view, the paintings were arranged in order of their production, showing the development of the boy during the short span of several months. It showed a normal progress usually made by a child who is given ample freedom to find his own way and set his own tempo of discoveries.

He liked to experiment with color. At one time he was fascinated by intense blue skies; at another time, a golden sky dominated the pictures. After painting for some time, he began to reject mixed colors, calling them dull. He then began to use colors straight out of the tube with only occasionally some oil. He was pleased with the effect and soon never used anything but straight oil color.

When Michael first started to paint, he used tiny canvas boards through no fault of his own but rather because that is what was given him. When his parents realized he needed space in order to freely express himself, he was supplied with a more adequate size. Later he was given stretched canvas which he said was easier to work on. He spent three painting sessions on this; it was the first time he had worked in several sittings.

The boy first painted with a brush, but later had fun applying paint with a palette knife. The subjects were ordinary experiences of a small child, such as: "The Fire," "The Skyline," "Hobgoblins," "By the Lake," and so on. When asked where he gets his inspirations, he answered, "I don't know. Just out of my mind."



CHILDREN ARE NOT AFRAID

MARGARET REA
Caro, Michigan

IT WAS with some misgivings that we introduced water colors in our fourth- and fifth-grade art classes. The classes had become so large that easel painting with the poster paints was out of the question and the cost prohibitive, so we felt that the advantages of each student having his own materials at his own desk might in some measure make up for the supposed difficulty of the medium.

However, the students recognized none of the so-called difficulties. To them, the new medium was a fascinating field which they were eager to explore. We tried to keep this attitude as much as possible and to encourage them to paint with freedom and feeling.

The children soon found out that the water colors could not be worked over as could the poster paints and from that time on our class motto became, "Let's try this and see what happens." If the result was a happy one, we all rejoiced. If not, we tried another way. We study examples of contemporary or older works as the need arises. These are presented casually, thus, "Here is an artist who had a similar problem. He handled it this way."

With a water and paper boy handling the mechanics, the teacher is free to spend much time in individual discussion with the students. Keeping in mind that a picture is "a thought or feeling with form and color," we find that the work of the students often reveals much about their emotional conflicts.

In one drawing a fourth-grade boy who had recently moved into our area combined chalk with water color to form a snowy landscape, saying, "It is cold and lonesome where we live now. I would like to go back to Detroit."

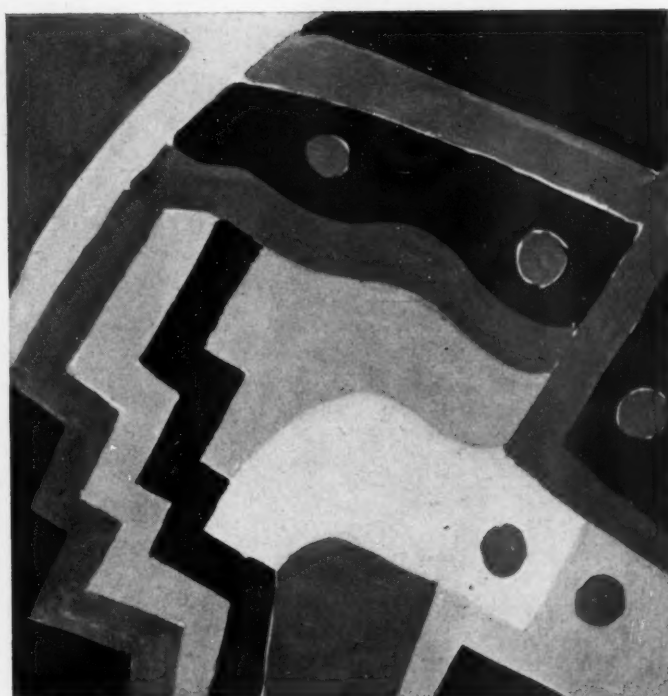
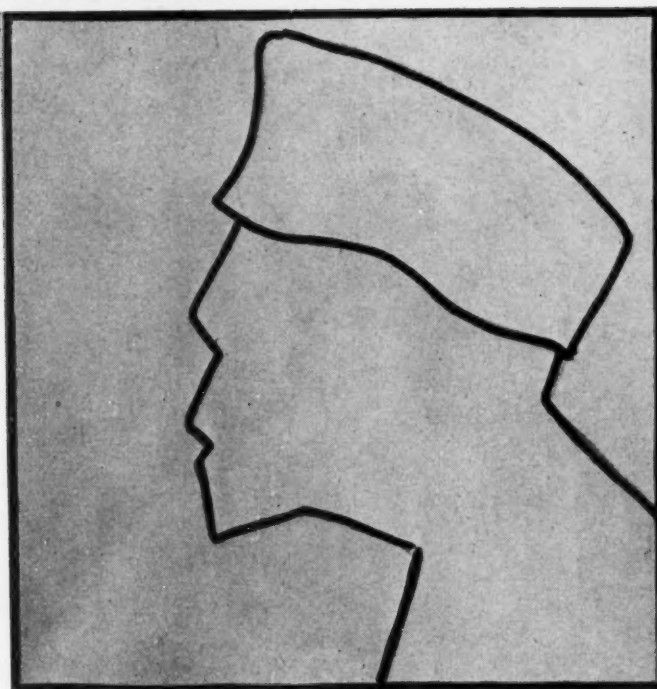
The fifth grader had vacationed on the Lake Michigan shore. He remarked, "The sky and water are so big they make the people on the sand look like spiders."

A fourth-grade girl doing a portrait sketch of a classmate combined a little black crayon with her water colors "to keep the paint from slipping." A similar use of white crayon was made by fifth grader Arnold Ruskin, who explained his wet paper and gloomy colors thus, "Where the cars go into the old mine it looks very spooky, in the evening. I would not want to go in there. I want the people who look at the picture to feel that way, too."

Another child explained, "It has been raining, but just at sunset a heavy wind blows the clouds away for a minute."

It is interesting to note that in this study although objects were before the students as they worked, very few were concerned with purely photographic representation. This seemingly does not develop until the child is forced or guided to paint with adult standards in mind. As long as he is painting for pure fun he paints with imagination and feeling, regardless of the medium.

DESIGN



LOSING FACE!

STELLA E. WIDER, Associate Supervisor of Art, Lynchburg, Virginia

"**L**OSING face" is an introduction to abstract designing—which every pupil in the group enjoys, even those who have been led to believe that they have no aptitude for art work.

Although losing face is really like an enjoyable game, it has at least three worth-while objectives. The first—the making of a truly original abstract design. The second objective is the creation of pleasing new colors, and color harmonies. The third objective is the giving of opportunity to discover how to use tempera so as to produce velvetlike surfaces, with clear-cut edges.

Too often, explaining the term abstract is all the motivation given to a group. This is not enough, as the term holds no particular interest to the child. Losing face is another, very intriguing matter!

Squares of paper, at least nine inches on a side, soft pencils, and erasers are distributed. Tempera, brushes, and pans with a very small amount of water are made easily available. Small pieces of soap, left from carvings, can be put to good use, also—later. It is always wise to have materials ready for immediate action before the approach to the lesson proper is undertaken. Many children lose interest if they must wait for materials to be given out.

The words, "Losing face," are written upon the board, with no comment. This arouses some curiosity, particularly as no comment is made.

Most pupils of junior high level or older are more or less familiar with various methods of producing balanced design.

The differences between abstract and balanced design prove very interesting when examples of such abstracts are shown to the group. If these specimens have been made by contemporary age groups, they prove doubly interesting. Children are always interested in the work of other children.

Attention is called to the beautiful colorings. If

asked, the teacher might explain how some of these delightful colors are produced. They can be led to see how the designs are made interesting by the use of different values of the one color, by the distribution of color, by the use of black, etc.

As a climax, the group is shown an original face, in outline, together with the abstract in lovely color which grew out of the face. They find it truly amazing—and very hard to believe!

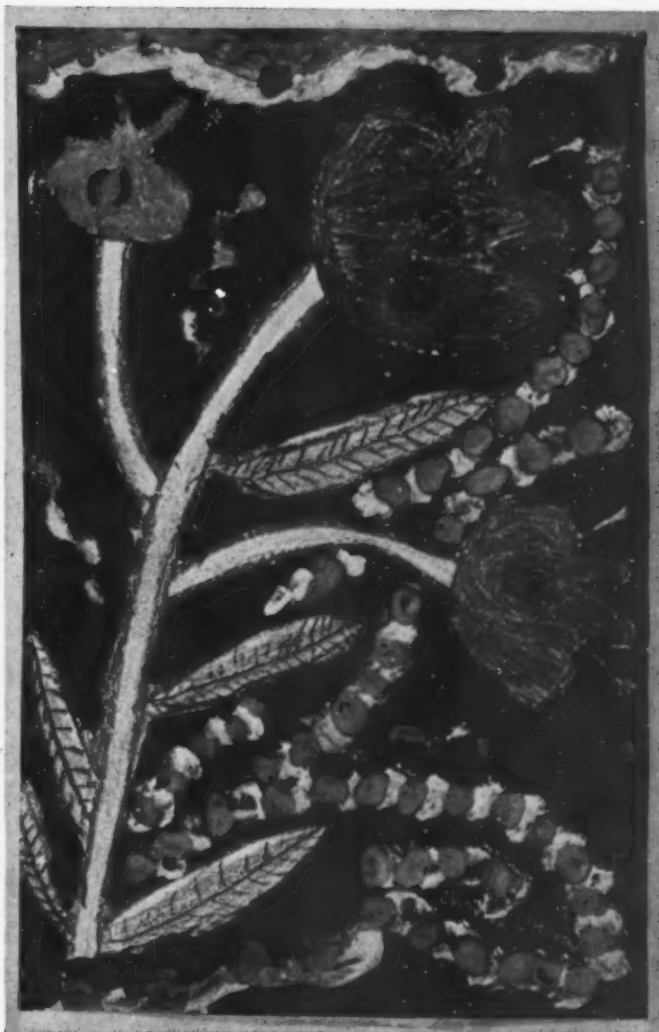
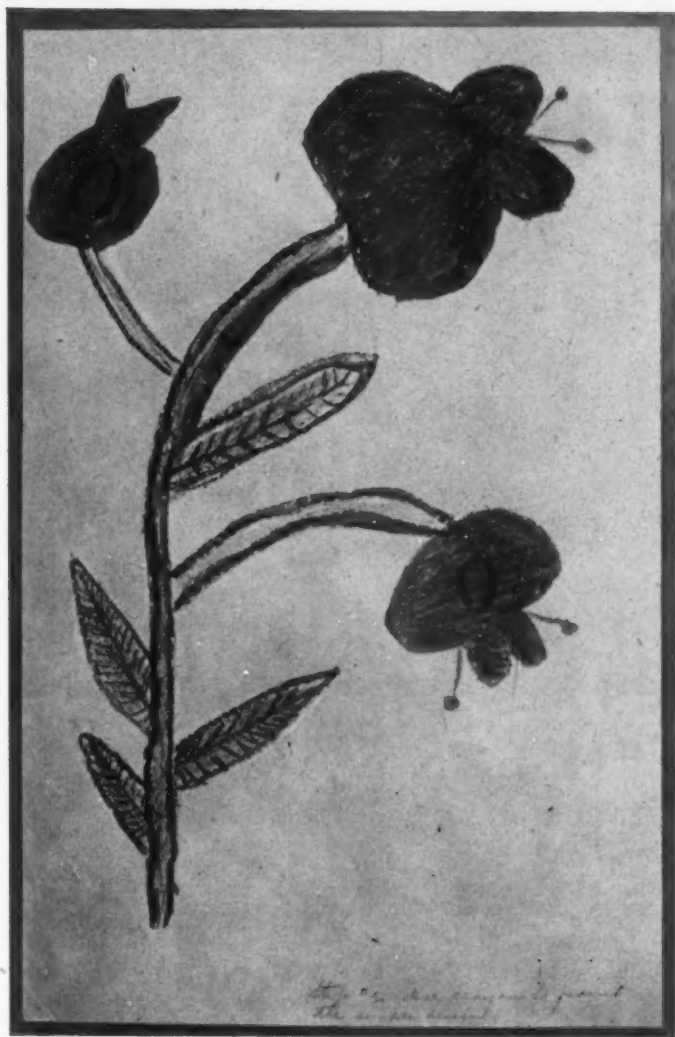
Therefore, a crude square is drawn on the board. A fairly wide margin is placed within it. A volunteer draws in any kind of face, the funnier the better—preferably in profile. The class then proceeds to lose the face by adding and subtracting lines.

Once the face is lost, the resulting "spots" are studied to see if they have pleasing shapes, and pleasing shape relations. Care is taken not to have too many spots. (From seven to nine is a good number for beginners.) It is pointed out that lines meeting in a focus are hard to paint, and easily eliminated.

With this brief preliminary, which takes far less time than it takes to tell about it, every child is eager to try his hand at losing a face. There will be no failures. Each one draws quickly as he is anxious to begin mixing up pretty colors for his design.

The group may now be given some specific limitations as to color, if the purpose is to teach certain harmonies, monochromatic, complementary, related, etc. If color values, tints, and shades are to be stressed, that might be a limitation. Otherwise, let the group revel in their own color combinations.

A few simple suggestions should be made as to handling tempera—for velvetlike effects—paint thoroughly mixed, but little in the brush when at work, paint at the right consistency—neither too thick nor too thin, even level strokes, keen edges. A slight stroke of the brush across a soap chip helps to keep the brush ends smooth.



CREATIVE ART WITH A BLACK BACKGROUND

JEWEL SMITHWICK SULLIVAN, Classroom Teacher

LORENE DAVID, Director of Art Education

Beaumont, Texas

AN EXPERIENCE that started as an experiment became an enjoyable activity for a class in the second grade. Charlene, one of the most observant girls in the class, noticed some imaginative flowers painted by the fifth-grade classes.

Charlene asked if she might stay in the classroom and work with her art materials instead of going to the auditorium where all the children played together on rainy days. Looking over her shoulder, I soon found her busily working on a flower design in chalk. The spaces were well filled and well balanced. Lines were definite and sure. Next, using her crayons, she soon had the flowers and leaves colored. Going to the easel where brushes and inexpensive easel paints are always available to all the children, Charlene selected the black paint and soon had the background filled in around the flowers and leaves. Standing back from her design, she decided that her picture needed something to give it color, variety, and fill the empty spaces. Picking up the easel brush, she added all kinds of lines, dots, and odd shapes.

Beaming brightly she said, "Mrs. Sullivan, look at

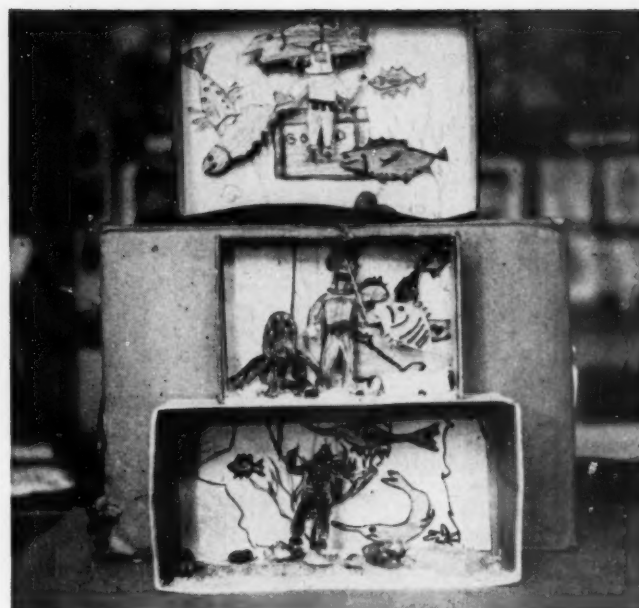
my fairy flowers. The fairies have been here, and left their footprints all over the page."

Soon the other children were busy creating their own designs, no two designs alike. Each child portrayed his individual idea. Some children were interested in story illustrations and tried Charlene's idea of using black easel paint in the backgrounds with very intriguing results. Some of the story illustrations were those from *Hansel and Gretel* and *Little Black Sambo*.

Thus this group of youngsters drew and painted, aided by a full and rich use of color through the media of workable materials, such as large sheets of manila paper, easel paints, crayons, and chalk. An individual expression of each child's personality gave a basic philosophy for our program of creative art.

In vital and compelling experiences some details may be forgotten but something more important than details remains. One gains from it an awareness of new things in the world and new possibilities in one's self; a changed outlook—a different feeling for what is worth while in life.

PROJECTS



SEA SCENES

JANICE G. SMITH
Clarence, New York

UNDERSEA life scenes—a fascinating craft project for the primary grades—captured the imagination of fourth graders at Clarence Central School.

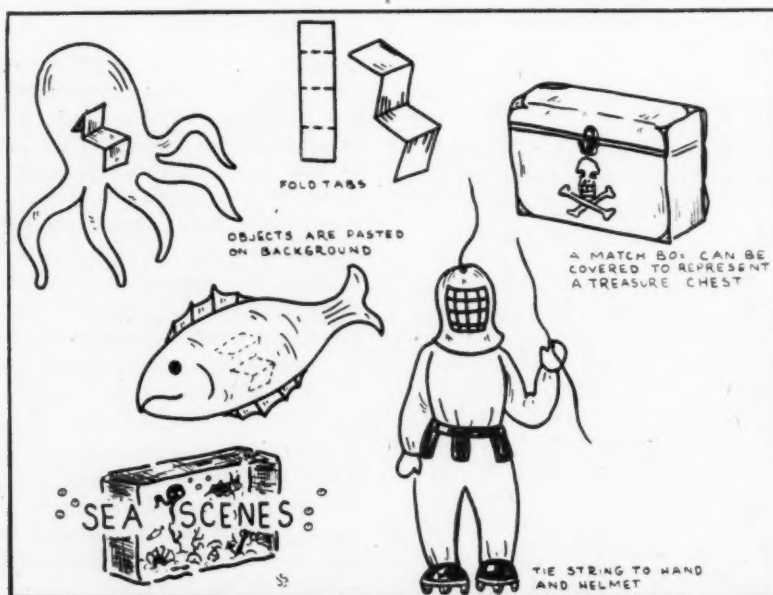
Within a box approximately ten to fourteen inches in width, the children dramatized the colorful scenes found below the surface of the water. It was found that a candy-bar box or stationery box was the first choice for size. Cigar and shoe boxes gave a more limited working space but could also be used. On poster paper the children sketched a background of gayly crayoned tropical fish and seaweed to be pasted inside the box. A three-dimensional effect was achieved by drawing fish, octopuses, and such on manila tagboard, cutting them out and fastening them

to the background with zig-zag tabs of different lengths.

A special attraction was a little diver being lowered into the water. Two holes were made in the top of the box for strings which were attached to his hand and helmet to represent his air and life lines.

We made a thick paste of flour and water to spread on the bottom of the box for the ocean floor. Stones, shells, anchors, matchbox chests, bits of broken beads and jewelry to represent lost treasures were materials the children placed in the wet flour paste.

These sea scenes were an instructive and creative method of learning about underwater life. Pleasure and satisfaction was felt by each person in the class when we displayed our finished product.





THE GROWING WALL

ETHEL B. DAMERON

Kirkwood, Missouri

TO MAKE beautiful things grow is not only very interesting and intriguing to young and old but it also incurs a fascinating interest in our surroundings. Mother Nature and her wonders are a child's paradise. Growing something lovely inside the schoolroom is really more subtle than outside because of constant contact. Thus, the growing wall.

Our spring frieze started with just bare trees and a sprinkling of grass. As the crocus and grape hyacinths began to appear, we placed those in the short grass. There was much hilarity when the first robin was spied and placed in the picture. Oh! the bluebirds—the children couldn't wait to bring them into our frieze. Now the somewhat dull appearance showed a brightening effect which we very much needed. The wall was growing—this twenty-foot blank space was coming alive.

As the different flowers and birds appeared we studied and drew them, placing them in their proper places. As the leaves began to show, the bare branches were dressed—adding more color.

Soon little nests became evident and the children loved making the busy birds flying here and there,

working on their little nests of various materials.

New and different flowers and birds were making their appearance and every child was on the alert to get something else in our picture. We took daily walks to see what was new that we had not thought of. An untiring and worth-while interest, lasting until our school closed in June—was never ending—the children were always enthusiastic. When school closed, one child said, "Well, Mother Nature did a good job."

LITTLE did they realize what they had learned so easily. Besides beautifying the room, the ever-changing scene made the children more conscious of the ever-changing outside and much more alert to nature.

The growing wall has been a worth-while project and so pleasant. Every child had a hand in its growing. It was surprising to me to hear the suggestions given. As the birds and flowers and other objects were colored, I purposely put them in the wrong place and soon someone would say, "That's not right—it looks funny."

So we got perspective, arrangement, and balance as well as everything else, all from a second grade.





PUPILS ENJOY TEACHER'S HOBBY

AMY ELIZABETH JENSEN

Wausau, Wisconsin

IN INTERVIEWING my pupils individually to ascertain their interests and hobbies, I discovered that a number of them had none. Knowing that children in any class are always interested in anything special their teacher can do, and enjoy seeing her work displayed as well as theirs, I thought that by showing and describing some of my recreational activities I might give ideas to some of those who had none. I decided to discuss and illustrate a hobby which combines three fields—writing poetry for juveniles; making miniature settings of inexpensive materials and discarded things and employing as figures attractive dolls collected on my travels here and abroad and others which I made myself; and then photographing the completed arrangements to use as illustrations for the verses.

The interest of all the boys and girls was keen. Delighted with the project, they asked many questions, wanting to know how I was inspired to compose certain poems, what materials were used to make the outdoor scenery, how furnishings for indoor sets were constructed, what kinds of dolls were used, and similar questions.

Many were stimulated, remarking that they would like to start such a hobby or begin work on a similar one.

The background for the simple verse entitled "Our Snowman" is an incline covered with salt. Colored

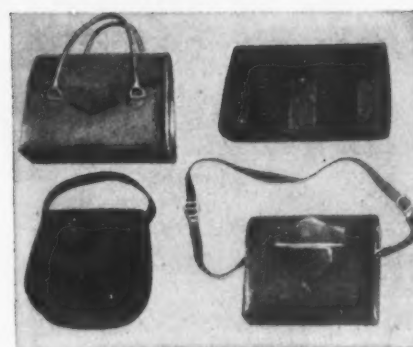
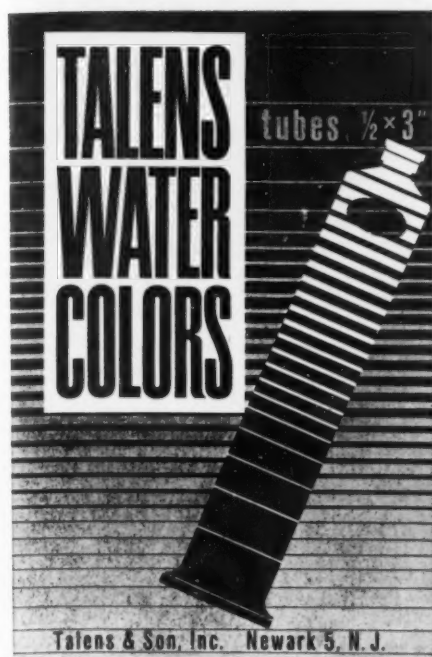
clinkers form the rocks, and some artificial evergreens, the trees. The snowman is made of various size cotton balls moistened and rolled in salt—a large one for the base and smaller ones for the torso and head. Bits of charcoal make the features and buttons. The top hat is fashioned of a black construction paper, the scarf is a scrap of red woolen cloth fringed at the ends; and the broom is constructed of a lollipop stick and bits of straw. The realistic dolls seen sculpturing the snowman have padded wire bodies, hand-painted chiffon faces, and real hair. Their gaily colored sports costumes are sewn from fuzzy woolen cloth and decorated with touches of embroidery.

OUR SNOWMAN

We built a snowman on the ground,
So big and smooth and firm and round.
Each body part we had to roll;
Dark were his features, bits of coal.

A hat we placed upon his head,
And round his neck a scarf so red.
A broom we brought for him to hold,
Making him seem a bit more bold.

All winter long he had to stay
'Til the sun melted him away.
We miss our snowman on the ground,
So big and smooth and firm and round.



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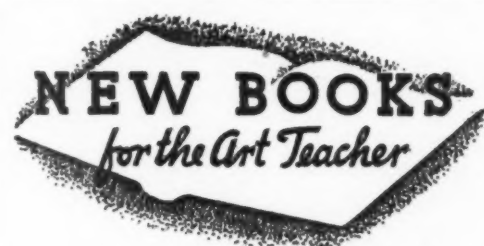
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THE PAINTER'S QUESTION AND ANSWER BOOK, by Frederic Taubes, published by Watson-Guptill Publications, Inc., 345 Hudson St., New York, N. Y., is priced at \$5.00.

Most of the "how's" and "why's" of painting techniques are covered in the 700 questions and answers in painter Frederic Taubes' latest book. While the bulk of the information pertains to oil painting, water color, and gouache techniques, fresco methods and tempera painting are also included, as well as a section on frames. The questions are conveniently grouped with headlines which make this a reference book of value to all painters.

There are over 200 pages in this 8- by 10-inch book.

PAPER SCULPTURE, by Tadeuz Lipski, published by The Studio Publications, 381 Fourth Avenue, New York. This volume, uniform in size with the other "How to do it" books published by The Studio Publications, is priced at \$1.50.

That paper can be a lively, flexible medium is shown by the book, "PAPER SCULPTURE," by Tadeuz Lipski, whose deft fingers have fashioned masterpieces from this material. Paper representation, now used in advertising, can be valuable in the school program for effective posters and dramatic displays.

The photographic instructions give careful directions for the manipulation of the paper to obtain a variety of effects, and are accompanied by illustrations showing several of the author's completed compositions, which will be an inspiration to ambitious paper sculptors.

INTRODUCTION TO CARTOONING, by Richard Taylor, published by Watson-Guptill Publications, Inc., 345 Hudson Street, New York. Priced at \$5.00, this 8" x 10" book has 159 pages.

Richard Taylor, whose cartoons in the NEW YORKER are legion, takes his pen in hand to write an "INTRODUCTION TO CARTOONING" in which he first tells the aspiring cartoonist that there is no magical way to become a cartoonist, and then gives a plan of study by which the student may mature into skilled work. The student should be conversant with the basic elements of good drawing before trying to produce cartoons, which are simply drawings with a humorous slant.

The chapter on "Marketing" is straight-from-the-shoulder by a man who has worked hard to reach his present position; the chapter on "Historical Background" is of general interest.

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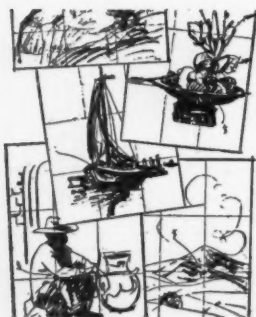


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WICHITA ART WORKSHOP

(Continued from page 115)

"One boy said that the green there was an ugly green and really didn't go with the wall coloring. Then they planned what they wanted to put there. I explained that since it would be for the year 'round it shouldn't be seasonable like a snow or a summer scene. Since it couldn't be seasonable, I suggested that it might be a make-believe which would be decorative, always suitable and could also have plenty of color, since it was make-believe.

"Next we planned what they would like to have in their make-believe picture. Our discussion brought out: that it was a long space; that it ought to have something interesting in the center because, as on a stage, the actors are in the center, not lost around the edges where the audience can't see them; that they'd have to tuck in some other things in order not to have any lonesome spaces; that it would have to be planned so people would see many things, not just take one look and see it all. When it was all planned, we started individual drawings and paintings, remembering light next to dark and that we would have to repeat colors and shapes or do 'the do it again' game. After each child had done a panel, the children chose the two panels which they thought would look best together and discussed why some would and some wouldn't go together. They thought a circus panel wouldn't look right with a boat panel, for example.

"Now, the important thing back of this," Mrs. Murray emphasized, "was the children making a judgment and a choice, deciding on the suitability which a child needs to learn, not just in art work but all through his school life."

ALL THIS the interested teachers of third and fourth grades were watching, taking notes on, seeing how the teacher-consultant worked with the children in the classroom, brought out their ideas, got them to discuss, develop their imaginations, their awareness, to judge and to make decisions. How the shy child was encouraged to enter the discussions, too, was noted. To impress upon her class of third- and fourth-grade children the proper use and care of their paintbrushes, Mrs. Murray likened a brush to an animal.

"A brush is hairy like an animal. Like an animal, it drinks, never wants its hair pulled, and wants the place where it stays kept clean. Then the brush will work for you, play with you."

Keeping color clean so it will sparkle, watching lights and darks so everyone could see and weaving it all together with color were principles Mrs. Murray explained in the classroom demonstration of storytelling with pictures.

"You can't put children down and expect them to create," Mrs. Murray advised. "The teacher must discuss, get their ideas out, in order to stimulate the children."

Example of this was when her class was working with clay. The students had their clay, had discussed how old it was, how it was like the earth, and that it took a magic touch, as Mrs. Murray told them, to release what is in the clay, and had progressed to the point where their clay was taking on shape. Mrs. Murray walked around the classroom. As she walked, she talked about the clay and held up work of different children,

discussing it, asking the class for suggestions of what the student should do next.

"In holding up the figure, the child can see it better, get the feel of it and a feeling for it," Mrs. Murray demonstrated her theory. "He will know what it needs next. He will feel that the piece almost says: 'do this next.' Our work on a panel or a mural in which all the children had to draw and paint in order to complete it impressed on them the importance of sharing work to get a bigger piece than an individual's own done; the necessity of contributing a little to the whole; to be less quick to criticize another's work until we know why he may have used the color he did."

The art workshop was opened with a meeting of consultants and teachers enrolled in the workshop. Speakers were Dr. Wade C. Fowler, Superintendent of Wichita Public Schools; Dr. Paul Harnly, Director of Secondary Education; and Delore Gammon, Director of Elementary Education. Plans for the summer workshop had been in the making for more than a year.

The workshop was concluded with an exhibition of children's and teachers' work to show the progress that had been made. Oftentimes, during the workshop two weeks, teachers were heard to remark that the work of the children was better than theirs!

"If only I had had this when I started teaching," was the comment of so many of the members of the workshop—expressing how much they had profited in seeing that the teaching of the consultants worked with the children.

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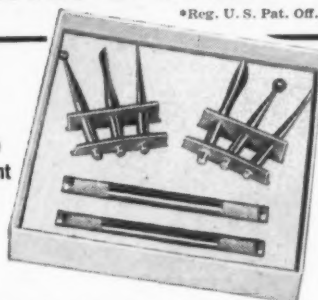
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(Continued from page 133)

made of mâché, some made over clay and some in crude plaster casts (an unnecessary step, but fun with its simple use of a basic process). A period for submission of sketches revealed likely supervisors for the scenery of each of the four changes and for the proscenium, while the class' insistence upon a plain blue curtain dramatized a valuable lesson in the importance of "more being less." Finally, major painting jobs were under way, in the hall and on three mattress crates. The costume-conscious girl who would "simply die" if she couldn't make the clothes, became wardrobe mistress and with her crew produced a series of tiny pantalones, shirts, and even a braided jacket for the charro whom we had written into the script as announcer. String wigs came into being. A box camera and baskets grew in another corner. Two self-appointed carpenters mass-produced aeroplane-type controls from wood salvaged by the janitor; while the burro-maker supervised mâché parts, commandeered a seamstress from the wardrobe group to cover them with plush from an old pillow, designed a special control for the carpenters to execute and eventually, after a dozen false starts, succeeded in stringing his creation so that it moved in a fashion becoming to the "most to be desired burro in all Mexico."

All this activity and more to a constant accompaniment of questions and discussion—not merely of the technical or aesthetic problems of the production but, "Why burros?" "How such a beautiful church?" "Why a little brown saint?"

Our standard greeting became "Buenas dias!" and "gracias" and "por nada" became very much a part of everyone's vocabulary, along with less frequently used words gleaned, for the sake of the script, from a Spanish-English phrase book. Snatches of Cancion Mixteca and other Mexican melodies echoed from the music room, until I was back again in Oaxaca watching school children there prepare for a dance festival. And when, as a touch of supreme good fortune, a lovely Mexican friend was able to visit

our class, we were as proud to sing her songs for her in Spanish as she was pleased to take our sincere greetings to the children of her country.

THAT the finished performance with decorated invitations and programs, and with the Mexican Consul as our guest, provided a shared experience for a mother and daughter afternoon and a father and son night was an exciting and gratifying outcome. But more significant was the question which came from the children themselves, "Now, what can we send to Mexico to one of the schools there?" Most opportunely we were presented with the plan for international exchange through the Junior Red Cross. Inasmuch as the class directly involved was to go to high school before the exchange plan could be put into operation, we conducted a poll to ask the other classes which would be able to participate to select a country from the list submitted to us. There were some requests for a scattering of other countries "to learn about them the same way," but overwhelmingly the demand was for an exchange with Mexico, "so that they will know that we are interested in them," "so that they will learn about us, too," "so that they will know that we are their friends."

These children someday will travel. They will help to shape the attitudes of their countrymen. They may forget products and statistics and geographical data. I think they will remember their Chiquitico, Paco and Rosa, Juanita and Vicente. And through these little symbols they will recall that in Mexico, not too far away, are some old friends, some very good neighbors.

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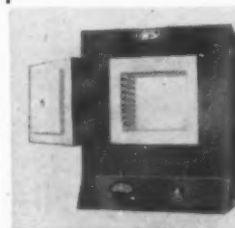
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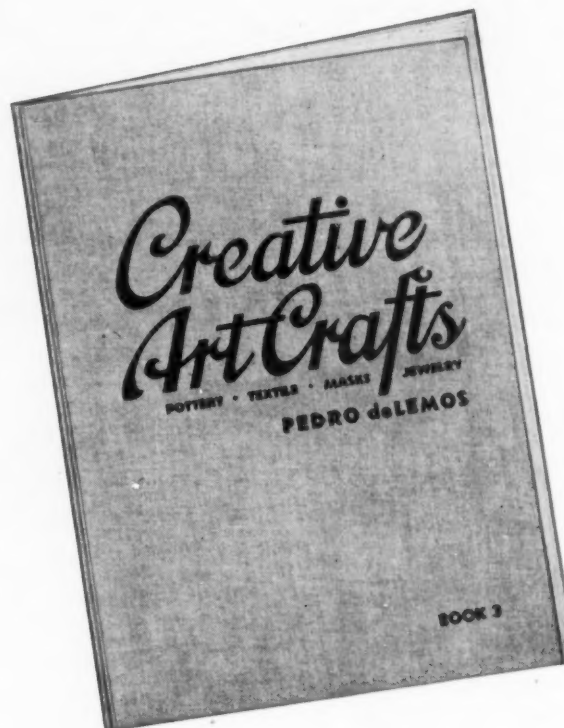
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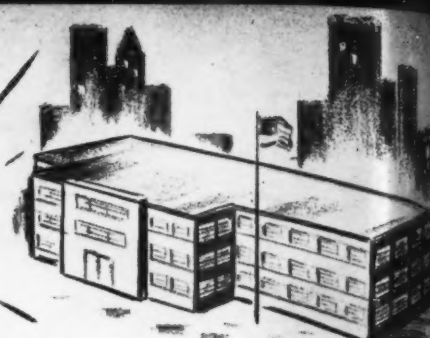
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